MILLAIS

AND HIS WORKS

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And His Works

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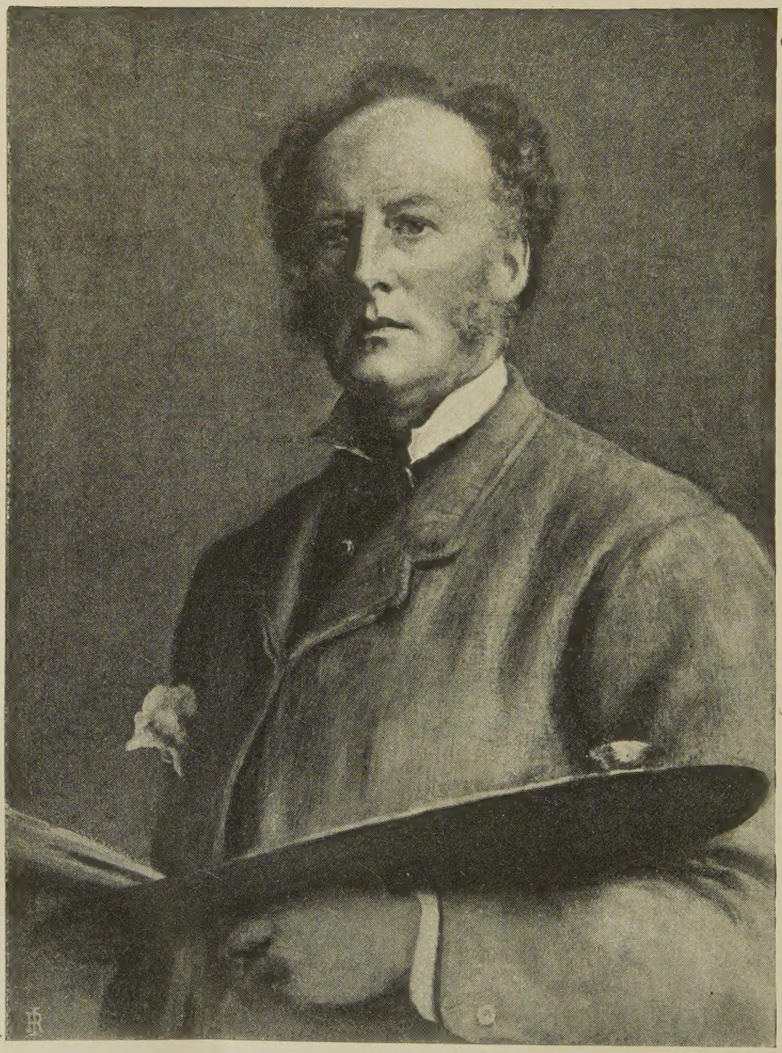

Sir John Everett Millais, Bart., P.R.A. (1880)

(*From the Autograph Portrait in the Uffizi Gallery, Florence.*)

MILLAIS

And His Works

WITH SPECIAL REFERENCE TO THE

EXHIBITION AT THE ROYAL ACADEMY 1898

BY

M. H. SPIELMANN

EDITOR OF "THE MAGAZINE OF ART"

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WITH A CHAPTER

"THOUGHTS ON OUR ART OF TO-DAY"

BY

SIR J. E. MILLAIS, BART., P.R.A.

WILLIAM BLACKWOOD AND SONS

EDINBURGH AND LONDON

1898

TO

TWO FRIENDS,

WILLIAM MICHAEL ROSSETTI

AND

FREDERIC GEORGE STEPHENS,

LITERARY PRE-RAPHAELITE BRETHREN

AND FELLOW-WORKERS OF JOHN EVERETT MILLAIS,

I DEDICATE THIS BOOK.

CONTENTS

PAGE

1. INTRODUCTORY 11

2. "THOUGHTS ON OUR ART OF TO-DAY." BY SIR J. E. MILLAIS . 13

3. SIR JOHN E. MILLAIS, BART., P.R.A.: A SKETCH 19

4. THE PORTRAITS OF MILLAIS 46

5. CHRONOLOGY 53

6. THE EXHIBITION AT THE ROYAL ACADEMY, 1898 54

7. NOTES ON THE PICTURES EXHIBITED AT THE ROYAL ACADEMY, 1898 70

8. NOTES ON THE PICTURES NOT EXHIBITED AT THE ROYAL ACADEMY, 1898 144

9. CHRONOLOGICAL LIST OF SIR JOHN MILLAIS'S OIL PAINTINGS . . 166

10. LIST OF PAINTINGS BY MILLAIS WHICH HAVE BEEN ENGRAVED . 179

11. IN THE SALE-ROOM 182

INDEX 185

LIST OF ILLUSTRATIONS

PAGE

1. SIR JOHN EVERETT MILLAIS, BART., P.R.A. . . . . *Frontispiece*
2. LORENZO AND ISABELLA 23
3. CHRIST IN THE HOUSE OF HIS PARENTS 28
4. OPHELIA 33
5. THE HUGUENOT 39
6. THE ORDER OF RELEASE 44
7. SIR J. E. MILLAIS. FROM THE PORTRAIT BY G. F. WATTS, R.A. . 47
8. SIR J. E. MILLAIS. ,, ,, FRANK HOLL, R.A. . 49
9. SIR J. E. MILLAIS. ,, BUST BY E. ONSLOW FORD, R.A. . 50
10. JOHN RUSKIN, ESQ. 59
11. THE BLIND GIRL 68
12. AUTUMN LEAVES 73
13. LEISURE HOURS 77
14. JOAN OF ARC 83
15. THE MINUET 91
16. JUST AWAKE ("WAKING") 95
17. A FLOOD 100
18. THE NORTH-WEST PASSAGE 109
19. HALCYON WEATHER 117
20. "BLOW, BLOW, THOU WINTER WIND." 123
21. A FORERUNNER 135
22. CHILDHOOD 145
23. YOUTH 145
24. MANHOOD 147
25. AGE 147
26. MUSIC 149
27. ART 149
28. STUDY for SPRING, OR "APPLE-BLOSSOMS" 153
29. THE PARABLE OF THE LOST PIECE OF MONEY 155
30. GEORGE DU MAURIER 157
31. THE CAPTIVE 159
32. RT. HON. W. E. GLADSTONE 161
33. CALLER HERRIN' 163

INTRODUCTORY

Produced in some haste for the use of visitors to the Millais Exhibition at the Royal Academy, and for the information and consolation of those persons who stayed away, this book makes no pretence to set before the reader a "Life" of the great painter who is gone, or even an exhaustive criticism on his work. His art career is noticed and his works are criticised from the point of view rather of the public than of the professional painter, and interesting facts in connection with the pictures are set on record. These facts and stories include, not only those which I have had from Sir John Millais during the long period of our acquaintance, but others also which were recorded by Mr. F. G. Stephens in his Grosvenor Gallery Catalogue.

In Sir John Millais's crisp and suggestive essay—"Thoughts on Our Art of To-day"—which he wrote at my suggestion for the pages of "The Magazine of Art" will be found most of the opinions he entertained and expressed upon the subject, set forth with his own breezy emphasis and downright good-humour.

The oil-paintings in the list here included amount to no fewer than 351; those catalogued at the Grosvenor Gallery numbered only 131, and those at the Royal Academy not more than 189. The list is doubtless not yet complete; some collectors hoard their treasures and are silent as to the works they may possess, even though—as in certain cases that have come under my notice—they do not expressly conceal their ownership. But I may state

that as it stands it is as I completed it with the help of Sir John Millais himself, with the addition of several scores of newly remembered and newly discovered works. One of the difficulties attending this sort of compilation is that of determining where to draw the line between a picture and a sketch, a work and a study.

I have attempted throughout to maintain, or at least to indicate, the original titles of the works. The habit of successive owners to trifle with the names which the artist conferred upon the children of his brush, is an extremely inconvenient one for collector and art-historian alike: confusion arises and identification becomes difficult and works are lost sight of in all indexes alphabetically arranged.

In the first section of the running comments upon the pictures comprised in the Royal Academy Exhibition, I have strictly followed the order of the official catalogue, using the numbers on the frames for the convenience of the visitor and for the sake of record. In the second section—consisting of works not included in the Exhibition—I have adopted an alphabetical arrangement for the simplification of reference.

I have most cordially to thank those owners of pictures, collectors and print publishers alike, who, by according permission to reproduce the pictures illustrated in this volume, have made it possible to give, even within so restricted a space, so fair a representation of Millais's best and most interesting work. The courtesy of Mr. John Guille Millais, Mr. F. G. Stephens, Mr. W. Roberts, and Mr. Whitworth Wallis, I desire specially to acknowledge.

M. H. Spielmann.

January, 1898.

THOUGHTS ON OUR ART OF TO-DAY

I AM emphatically of opinion that the best Art of modern times is as good as any of its kind that has gone before, and furthermore, that the best Art of England can hold its own against the world. It is manifestly impossible to make just comparisons between the widely divergent styles of the Ancient and Modern Masters, or to attempt to strike a balance between, say, Rubens and Hogarth; but to say that the old alone is good betrays great lack of judgment, and is an ingratitude to the living. Ability and talent are more abundant than ever; but in forming an opinion of them the critic falls into two great errors—the first, in forgetting that the form and demands of Art have changed and expanded with the advance of time; and the second, in failing—unconsciously, of course—to judge of the great works of the past, with which he compares those of the present, in a fair and proper manner. He makes no allowances for the charm of mutilation or the fascination of decay.

The only way to judge of the treasures which the Old Masters of whatever age have left us—whether in architecture, sculpture, or painting—with any hope of sound deduction, is to look at the work and ask oneself—"What was that like when it was new?" The Elgin Marbles are allowed by common consent to be the perfection of art. But how much of our feeling of reverence is inspired by Time? Imagine the Parthenon as it must have looked with the frieze of the mighty Phidias fresh from the chisel. Could one behold it in all its pristine beauty and splendour we should see a white marble building, blinding in the dazzling brightness of a southern sun, the figures of the exquisite frieze in all probability painted—there is more than a suspicion of that—and the whole standing against the intense blue sky; and many of us, I venture to think, would cry at once, "How excessively crude!"

No: Time and Varnish are two of the greatest of Old Masters, and their merits and virtues are too often attributed by critics—I do not of course allude to the professional art-critics—to the painters of the pictures they have toned and mellowed. The great artists all painted in *bright* colours, such as it is the fashion nowadays for men to decry as crude and vulgar, never suspecting that what they applaud in those works is merely the result of what they condemn in their contemporaries. Take a case in point—the "Bacchus and Ariadne" in the National Gallery, with its splendid red robe and its rich brown grass. You may rest assured that the painter of that bright red robe never painted the grass brown. He saw the colour as it was, and painted it as it was—distinctly green; only it has faded with time to its present beautiful mellow colour. Yet many men, nowadays, will not have a picture with green in it; there are even buyers, who, when giving a commission to an artist, will stipulate that the canvas shall contain none of it. But God Almighty has given us green, and you may depend upon it it's a fine colour.

There is, and has been for a century or so, this growing cry for "subdued colour;" and what is the result? The case of Sir Joshua Reynolds is a sufficiently notorious example. It was his custom—well knowing what he did—to paint in clear and true colours. We have it from Walpole, after a visit to Reynolds's studio, that he found the Waldegrave picture, which now commands so much admiration for its mellowness of tone, "dreadfully white and pinky." But Sir George Beaumont, the connoisseurs, and patrons, were for ever urging him to give them in his pictures what time alone can effect: "tone—like the Old Masters." And at length, to satisfy their reiterated demands, he made use of the pigment that would most readily give the rich, soft brown they wanted—asphaltum. And now every picture that contains that villainous colour is in every stage of decomposition and ruin—and the chief responsibility for that lies heavily on his critics.

I began by expressing my faith in our English school of painting and its performance. A hundred years hence, when Time

has done its work, that school will receive the approval of posterity. It must be remembered, however, that Art has moved with the age, not only in the matter of its subject and the spirit which pervades it, but also in knowledge and technical skill. The still-life painting of the Ancients is even now held up to us as a wonder. We are told of the grapes of Zeuxis, which the birds came to peck at, and of Parrhasius's curtain that deceived Zeuxis, and so on. But what of that? That is mere imitation, and I could place my hand on half a dozen men who could do as much. Not that I underrate imitative painting for a moment—it is a necessary part of an artist's business, and a high achievement in itself, this representing, on the flat, of the colour, texture, and chiaroscuro of a solid object in such a way as to deceive the eye. But it is hardly necessary to say that nowadays art demands much more than that.

I imagine that Greek painting was little more than *tinted outline*, no doubt, as far as it went, not less remarkable in its excellence than the sculpture of the day, but necessarily *primitive*, from their ignorance of the pigments since discovered. Only through the introduction of oil-painting has it been possible to arrive at the subtlety and mystery that are connected with fine workmanship—such execution as we enjoy in Rembrandt or in Titian, in Sir Joshua or Turner. I will add that if you place a first-class Rembrandt, a first-class Reynolds, and, say, a first-class latter-day example, side by side, and judge them on the basis I have named that is to say, making due allowances for the effects of time, and, of course, for the different styles and temperaments of the painters—you will find little cause to bewail the "decadence of art." On the contrary, there will be plenty of reason to be proud of your art of to-day, and to be confident for your art of the future.

But while we look around and congratulate ourselves on the number of young men whose brilliant talents hold out such bright promise of worthily upholding the English school, we must not forget that only by insistance upon their *individuality* of conception and expression can they hope to advance to the first

rank. There is among us a band of young men, who, though English, persist in painting with a broken French accent, all of them much alike, and seemingly content to lose their identity in their imitation of French masters, whom they are constitutionally, absolutely, and in the nature of things, unable to copy with justice either to themselves or to their models. Imitation, however, is pardonable in young men—*and only in young men*—and sooner or later their ability will inevitably lead them to assert their individuality, if they have any. Any artist can be a follower without sacrificing one jot of his independence. Sir Edwin Landseer, for example, stands perfectly alone in his own sphere; yet as an animal painter he was a follower of Snyder, but in no sense an imitator. Sir Frederick Leighton, again, though his grace, dignity, the beauty of flowing line are plainly inspired by the ideal Greek sculpture, works, if I may so express it, his own bicycle; everything he does is his and his alone. On the other hand, we see in the English sculpture of an era now, happily, just gone by, the result of what mere imitation had brought us to. Founded on the same type of Greek statue, Venuses, Dianas, the Three Graces, and all the Virtues followed each other till they flooded the land, each as characterless as the last, and with no more individuality or vigour than if they had been turned out by machinery from a single mould. But the influence of Carpeaux, who was one of the leaders of the great French school of Sculpture and placed it above the rest of the modern world—strongly supported in the present day by M. Dalou—has at length reached us; and this department of art now augurs every whit as well for the future as that of painting.

So fine is some of the work our modern sculptors have given us, that I firmly believe that were it dug up from under oyster-shells in Rome or out of Athenian sands with the *cachet* of partial dismemberment about it, all Europe would fall straightway into ecstasy and give forth their plaintive wail—"We can do nothing like that now." Verily the great handicapper and chief offending of modern art is its unavoidable modernity.

But individuality is not all that should be looked to: a varied

manner must be cultivated as well. I believe that however admirably he may paint in a certain method, or however perfectly he may render a certain class of subject, the artist should not be content to adhere to a speciality of manner or method. A fine style is good, but it is not everything—it is not absolutely necessary. Sir Joshua was much superior to Gainsborough in that regard; but who will give the palm between first-rate examples of these two masters? One loaded his canvas, the other painted as with water-colour. The incomparable charm the latter imparted to his ladies makes one forget and forgive the want of body in his work, and we feel they are sufficiently delightful as they are. Of course, delicacy and energy, breath or refinement of touch, may be varied with the mood and the character of the picture.

The commonest error into which a critic can fall is the remark we so often hear that such and such an artist's work is "careless" and "would be better had more labour been spent upon it." As often as not this is wholly untrue. As soon as the spectator can see that "more labour has been spent upon it" he may be sure that the picture is to that extent incomplete and unfinished, while the look of freshness that is inseparable from a really successful picture would of necessity be absent. If the high finish of a picture is so apparent as immediately to force itself upon the spectator, he may know that it is not as it should be; and from the moment that the artist feels his work is becoming a labour, he may depend upon it, it will be without freshness, and to that extent without the merit of a true work of art. Work should always look as though it had been done with ease, however elaborate; what we see should appear to have been done without effort, whatever may be the agonies beneath the surface. M. Meissonier surpasses all his predecessors, as well as all his contemporaries, in the quality of high finish, but what you see is evidently done easily and without labour.

I remember Thackeray saying to me, concerning a certain chapter in one of his books, that the critics agreed in accusing him of carelessness, "Careless? If I've written that chapter once I've written it a dozen times, and each time worse than the last!"—a

proof that labour did not assist in his case. When an artist fails it is not so much from carelessness; to do his best is not only profitable to him, but a joy. But it is not given to every man—not, indeed, to any—to succeed whenever, and however, he tries. The best painter that ever lived never entirely succeeded more than four or five times; that is to say, no artist ever painted more than four or five masterpieces, however high his general average may have been; for such success depends on the coincidence, not only of genius and inspiration, but of health and mood and a hundred other mysterious contingencies. For my own part I have often been laboured, but whatever I am I am never careless. I may honestly say that I never consciously placed an idle touch upon canvas; and that I have always been earnest and hard-working; yet the worst pictures I ever painted in my life are those into which I threw most trouble and labour, and I confess I should not grieve were half my works to go to the bottom of the Atlantic—if I might choose the half to go. Sometimes as I paint I may find my work becoming laborious; but as soon as I detect any evidence of that labour I paint the whole thing out without more ado.

It will be remembered that Rembrandt, in his first period, was very careful and minute in detail, and there is evidence of stippling in his flesh painting; but when he grew older and in the fulness of his power, all appearance of such manipulation and minuteness vanished in the breath and facility of his brush, though the advantage of his early manner remained. The latter manner is, of course, much the finer and really the more finished of the two.

I have closely examined his pictures at the National Gallery, and have actually *seen*, beneath that grand veil of breath, the early work that his art conceals from untrained eyes—the whole science of painting. And herein lies his superiority to Velasquez, who, with all his mighty power and magnificent execution, never rose to the perfection which, above all with painters, consists in *Ars celare artem.*

JOHN EVERETT MILLAIS.

SIR JOHN E. MILLAIS, Bart., P.R.A.

A SKETCH

It was in the summer of 1896 that the fatal truth of the hopelessness of his malady burst with terrible suddenness upon the new President of the Royal Academy. He bore the verdict, nevertheless, with the courage, almost with the good-humour, that distinguished his fine and lofty character; and a brilliant life was snatched away leaving English art deprived of its brightest, if not its greatest, ornament. "I always said," were his whispered words to me as I left him for the last time, "that Watts would outlive us both." He was speaking of Lord Leighton's death. His words came true, sooner than we thought.

John Everett Millais was born on the 8th June, 1829, in Portland Place, Southampton, where his parents were temporarily residing. His father's was an old Jersey family that had been resident in the island for many generations—since the Conqueror's time, he said; and he added, with a genealogist's interest and with a touch of pride, that his own family and that of the French Millet—a name not uncommon on the mainland hard by—could be traced to a common ancestor.* And he cherished the patriotic conviction—though he would give expression to it with a laugh—that, so far from Jersey being a British possession, Jersey originally annexed England. Nevertheless, there was nothing French in either his demeanour, his person, or his mode of thought; indeed, to the last he knew nothing, if he ever knew aught, of the language, and when in company with French artists he would address them heartily in his own tongue, in the characteristically British hope that he would certainly make himself intelligible. "I don't understand you and you don't understand me," he cried jovially to Monsieur Émile

* See *The Lineage and Pedigree of the Family of Millais, recording its History from* 1331 *to* 1865. By J. Bertrand Payne. London, 1865.

Wauters on being introduced to him, "but I'm very glad indeed to make your acquaintance!" And the two men grasped hands, and their expressive smiles, accentuated by oft-repeated nods—and what a delightful thing was Millais's smile!—were more eloquent than spoken words. He was, in fact, an uncompromising Englishman—a point on which I would insist in view of the contention urged by foreign critics that his attitude towards art was essentially a "Latin" one: by which is roughly meant, that the painter's business is to paint, exclusive of all considerations of its subject and its interest and morality.

In 1835 the boy, while still in frocks, was taken with the rest of his family to live in Dinan in Brittany, and there his infantile talent for drawing, already strikingly revealed, exercised itself upon the romantic mediæval architecture of the place, and more especially upon the uniforms of the military officers. Precocious talent has distinguished many of our great artists. Sir Thomas Lawrence was accounted a "phenomenon," and astonished no one more than Sir Joshua Reynolds himself. But the genius of Millais had already declared itself at an age when the young Lawrence was a mere bungler with the pencil. No such youthful promise had ever been seen in England; in its juvenile perfection it might not inaptly be compared with that of the child Mozart. He was not more than six when his sketches were made the subject of mess-room bets—and won them; and when he was eight he gained the silver medal of the Society of Arts, to the astonishment of the Duke of Sussex, who distributed the prizes. According to the well-known story, his gratified and happy parents deemed it right to come to London and submit the child to the judgment of the President of the Royal Academy, Sir Martin Archer Shee, whose first unconsidered advice, "Rather make him a chimney-sweep than an artist," was quickly changed by a glance at the boy's work. When, not without difficulty, the President was persuaded that the drawings really were from the childish hand, he was struck with amazement, and warmly declared that the parents' plain duty was to bring young Millais

up to the vocation for which Nature had evidently intended him. The boy was accordingly placed in the best preparatory art school of the period—Mr. Sass's academy in Bloomsbury, afterwards Carey's—and two years later, during which time he had been diligently drawing from the cast in the British Museum, being now eleven years old, he was admitted a student of the Royal Academy. The six years that followed were passed in its schools, and there the boy carried off every prize for which he competed.

He was recognised as a marvel, and all stood astonished at his work—just as Ghirlandaio was amazed at the extraordinary skill of the young Michaelangelo, and Verrocchio at the power of Lionardo da Vinci. In 1846, the seventeenth year of his age, he contributed his first picture to the Royal Academy exhibition, "Pizarro Seizing the Inca of Peru," which was selected by an eminent French critic as one of the two best historical works of the year. The canvas subsequently passed into the possession of the late Mr. H. Hodgkinson, and then into the hands of his widow. It rests, for the time, in the South Kensington Museum. In the following year he so far justified the Frenchman's belief in his powers as to carry off the gold medal for historical painting offered by the British Institution, with "The Young Men of the Destroyed Tribe of Benjamin Seizing their Destined Brides in the Vineyards," or, as it became better known, "The Tribe of Benjamin Seizing the Daughters of Shiloh." Other works of the same year were "Elgiva Seized by Order of Archbishop Odo," an ambitious picture full of movement; and the first painting which he executed under the title of "The Widow's Mite," a cartoon of vast size sent to the famous Westminster Hall competition of 1847, to which Mr. Watts, Sir John Tenniel, Sir Noel Paton, Armitage, Cope, William Linton, Mr. Horsley, and others were successful contributors.

One of his first productions, "The Widow's Mite" is peculiarly interesting, for it shows how early appeared the religious vein, which, at intervals, the painter loved to work. It was intellectually inadequate; for in spite of the happy arrangement

and composition of the work, the figure of Christ was lacking in divine dignity, just as in his latest picture, "The Forerunner" (1896), the figure of St. John was, as a creative work, intellectually deficient. There was always that impressiveness in these religious or Biblical works which belongs to manly sincerity and devotion; but they lacked the note of grandeur, when Millais was left to himself. Greatness is equally to be denied to the "Enemy Sowing Tares," for even that is strong rather from his dramatic power than from any ability to realise upon canvas the deepest passion of true religious or philosophic thought.

Yet with all his genius, with all his academical success, with all the recognition of his talents which was at last freely accorded him from many quarters, Millais's career now passed into a sombre period—an interval of ceaseless struggle, of neglect, and, when neglect was no longer possible to the public, of scorn and derision, which we who look back over his progress through a stretch of nearly half a century are apt to forget. In the dazzling brilliancy of that career we are liable to overlook the black spot which fills the vista of the past. It was an upward fight against adverse circumstances in which none ungifted with Millais's moral courage, pertinacity, and self-confidence could ever hope to win. Could he have doubted in all these trials and disappointments of the success that awaited him at last? I hardly think so, though he himself has told me that he was not sure. His indomitable spirit and energy and his power of concentration were such as to render him famous in most walks of life.

At this period he was glad enough to make drawings of actors at ten shillings apiece, and to turn out portraits at from £2 to £3 a head. Nevertheless, the training was a good one for the crusade of the Pre-Raphaelite Brotherhood that was to follow; though even "The Carpenter's Shop" was commissioned for only £150, and the "Ferdinand lured by Ariel" for £100 (and returned to the painter by the dissatisfied "patron"), while all the time these works were shaking the art world of England to its basis, and the *Times* was hurling thunderbolts of denunciation

LORENZO AND ISABELLA. ("ISABELLA.") (1849)

(By permission of the Corporation of Liverpool.)

and contumely upon the head of the pachydermatous artist and his associates. Pachydermatous, perhaps; but not insensible or unconscious: courage and resolution, not indifference to attack, were his armour. "The Huguenot," too, one of his finest works, was esteemed as such by the painter; yet he was glad to sell it for £200, payable in small instalments.

"This youth will be such, to judge from what we here see, that if he lives, and should go on as he has begun, he will carry his art to the skies." These words, which Raphael spoke of Jacopo da Pontormo, might well have been uttered of Millais at this time; indeed, we know that they were so applied by men who understood and applauded, though the public only scoffed. It was at this time that Millais joined with his friends Rossetti, Mr. Holman Hunt, and others of lesser artistic importance, half in fun, but really in earnest, to found, in protest against the debased generalisation of the day, that Pre-Raphaelite Brotherhood of which John Ruskin wrote (*Times*, 13th May, 1851) that he could not compliment them on common sense in the choice of a *nom de guerre*, as the principles were neither Pre- nor Post-Raphaelite, but Everlasting. This is no time to examine the principles and the bearings of this oft-discussed mission of eclectics; but it may at least be pointed out how clear a proof of what can be done by co-operation, even in art, are the achievements of the school. Millais's great pictures of that period—in many qualities really great—are certainly the combination of the influence of others' powers besides his own. His is the wonderful execution, the fine composition, the brilliant drawing; but Dante Rossetti's perfervid imagination was on one side of him, and Holman Hunt's powerful intellect and resolution were on the other; while perhaps the analytical mind of Mr. William Rossetti and the literary outlook of Mr. F. G. Stephens were not without influence upon his work. In a few short years these supports were withdrawn from Millais's art, in which we find the execution still, but where—at least in the same degree—the intellect or the imagination? In Holman Hunt we see a complementary effect: Dante Rossetti inspired him too, but

in a lesser degree; his intellect strengthened the inspiration; and Millais's advice was there to help the execution of all three. Rossetti, on his part, had the assistance of the others' enthusiasm, but his own poetic sense was so dominant—further coloured as it was by Ford Madox Brown's personality and quaint sense of style—that there was less reflection from the others' talent in his case than in that of his friends. Though Hunt's deliberateness of mind was perhaps of some restraining influence, Millais's pre-eminence in dexterity, being a manual and material rather than an intellectual or emotional excellence, had less effect than was exerted by the others. Yet, even in Rossetti—at least in his single figures and heads—we see how he gradually emerged from the influence of Madox Brown, and passed in a measure under that of Holman Hunt. The "Brotherhood"—which neither smoked, nor drank, nor swore, at a period when all Bohemianism was saturated with tobacco, spirits, and quaint oaths, but directed its intense enthusiasm towards things artistic and pure (though curiously enough with little sense of music)—this Brotherhood, I say, had been profoundly moved by the publication about this time of two books: the first, the set of engravings in the Campo Santo in Pisa; and the second, the superb work on costume by M. Bonnard, a collection of fine etchings by Mercuri in two volumes, which inspired the little band with immense enthusiasm. Certain of the most telling costumes in "Lorenzo and Isabella," and a little of the stiffness, too, were obtained from it.

Although himself a ringleader in this Pre-Raphaelite Brotherhood revolution, Millais was extremely intolerant of agitation for agitation's sake. When the matter of Mr. Tate's splendid offer to the nation was forming the subject of outrageous personal attacks on the intending donor and hostile agitation against the gift, Millais was recovering from influenza in Perthshire; but on the day of his return, I saw him and told him of what had been passing. He was extremely indignant. "It was here in my dining-room," he exclaimed, "that Mr. Tate, Leighton, and Lord Carlisle met, and we talked it over and settled it as far as we

could. You see the utter hopelessness of establishing anything, even for the good of the nation, when there are insolent disturbers abroad!"—an opinion he repeated in a letter later on. On another occasion when he was hotly denouncing "agitation" and revolutionary preachers of reform, Mr. Holman Hunt, who was of the party, quietly reminded him that Christ himself had been an agitator. "Yes," answered Millais, warmly, "and He got stoned! And quite right, too, from the point of view of people who saw nothing of His divinity—only His agitation. That's all I'd have seen if I'd been there; I'm afraid I'd have thrown stones, too!" Here we have a glimpse of that intense realism and vivid common-sense that made Millais so remarkable an individuality among the most illustrious of his associates.

Millais's "Lorenzo and Isabella" (1849) was the first earnest performance by this rollicking novice with the brand-new creed, which, with its realistic portraits of the artist's friends, was held to be the prime joke of the year by a dullard public, insensible alike to the astounding ability and the noble novelty of the work. It was received with even greater ridicule than Holman Hunt's "Rienzi" in the same exhibition. But in the following year ridicule turned to violent opprobrium when "The Carpenter's Shop," otherwise known as "Christ in the House of His Parents," was exhibited under the title of the text: "And one shall say unto him, What are these wounds in thine hands? Then he shall answer, Those with which I was wounded in the house of my friends. (Zechariah xiii. 6.)" The *Times*—the vigorous representative of popular opinion—loudly protested. "That morbid infatuation," it declared, "which sacrifices truth, beauty, and genuine feeling to mere eccentricity deserves no quarter at the hands of the public;" and the responsive public in general revolted against what they held to be fantastic in conception, outrageous in realisation, and repulsive as a whole. There were some who could appreciate the religious symbolism which was one of the principles of the Brotherhood; others, though fewer, who forgave the artist for the sake of his sincere

and careful elaboration of detail ; but fewest of all could see, eye to eye with the painter, how "The Carpenter's Shop" should be made like a carpenter's shop, and how realism, with eloquent symbolism enforced, could make as pious and passionate a piece of painting as the idealised grace, the picturing, and attitudinising of any of the Old Masters one may choose to name. In these hard times of struggle, when notoriety rather than fame was his portion, when his name was on many lips, for condemnation and scorn rather than for praise or honour, Millais stiffened his back, pursued his chosen path, and deserved the glory that he knew would come. "Thackeray sympathised with me and spurred me on," he would say, in recalling his early days, "when I was so dreadfully bullied." With unsurpassable courage and with the most pathetic patience he stood against the abuse and contempt of the whole world, unmoved alike by the torrents of ridicule and the withering vituperation that were rained upon the daring innovators.

Ruskin's burning championship was one of his first encouragements; the second, he told me once, was a certain bitter disappointment. He was elected an Associate of the Royal Academy, which institution, as a body, was never entirely insensible to his extraordinary merits; but when it was found that the artist had not yet arrived at the proper age for qualification, the election was quashed, and not renewed until the year 1853, when he was received into the fold—the youngest Associate, except Sir Thomas Lawrence, ever elected into the Royal Academy. But the mortification he had long endured was not complete, for he had to wait not fewer than ten years for promotion to full membership, and more than once the idea of resignation flashed across his mind; for he resented the unmerited indifference to his claims although his pictures, perhaps more than any one else's, had come to be regarded by the public as of the very first importance in the annual exhibitions they adorned.

Not till 1859, when the "Vale of Rest" appeared, did Millais forswear the tenets of the Brotherhood ; or, as he called it,

CHRIST IN THE HOUSE OF HIS PARENTS. ("THE CARPENTER'S SHOP.") (1850)

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"emerge from his artistic puberty." It is to be noted—as has already been suggested—that when, with the independence characteristic of his vigorous temperament, he cast off the influence of his great companions in art, Millais became, generally speaking, less of the poet and the thinker, and more of the painter and technician. But his sympathies, like his art, widened out, his range broadened in harmony with his more comprehensive interest in life; and what he lost for a time, if not altogether, in pure passion, he gained in scope. Ruskin roundly denounced his defection, which to him amounted to artistic apostasy; but Millais went calmly on amid the growing applause—for which in truth, in spite of all its sweetness, he cared not overmuch—and took the praise much as he had taken the blame that had been his portion heretofore. He had conquered his public with a concession, and was fast becoming its painter-hero.

Yet never was it truer than in his case that the child is father to the man; so completely was his later success based upon the stern self-training both of hand and mind. For this reason, hardly one of his pictures of that period should be passed over. "Ferdinand lured by Ariel" (1850) was perhaps, with its metal gold ornament, more *quattrocento* than anything he had done. Then came "Mariana in the Moated Grange," suggested by Tennyson's poem—an example of the artist's dependence for his inventive imagination upon others, his artistic receptivity being at the same time more keenly sensitive to the emotional class of our nobler written poetry than, perhaps, any other painter of his eminence who ever appeared in England. In the same year there came the "Return of the Dove to the Ark," which was exhibited in Paris in 1855, and was bequeathed by Mr. Combe to the University of Oxford; and "The Woodman's Daughter," suggested by the poem of Coventry Patmore. In the following year "The Angel in the House" was exhibited frankly as the portrait of Mrs. Coventry K. Patmore, together with the famous and ever-popular picture of "The Huguenot." The year 1853 was rendered notable by "The Order of Release, 1746," accompanied

as it was by the hostile comment that the hero, as in the "Huguenot," appears, awkwardly enough, to possess only one leg. Moreover, it might equally have been objected that the former picture is illogical in its drama, inasmuch as the warder has set his prisoner free before the order of release has been actually delivered and read. But in such petty objections the critics entirely missed the superlative quality of flesh-painting in this brilliant work, as well as the supreme achievement in the rendering of expression and emotion. Then there were "The Proscribed Royalist, 1651," and, above all, "Ophelia," the model for which was Miss Siddal, afterwards Dante Rossetti's wife.

In 1854 came the magnificent little portrait of Professor Ruskin standing beside the waterfall of Glenfinlas, and in the following year the portrait of Mrs. John Leech, and "The Rescue," which Ruskin declared to be "the only *great* picture exhibited this year;" excusing the somewhat un-Pre-Raphaelite summariness of the handling on the ground that there is a true sympathy between the impetuousness of execution and the haste of the action represented. In "Peace Concluded, 1856"—(which appeared in that year, and of which Ruskin enthusiastically exclaimed: "Titian himself could hardly head him now. This picture is as brilliant in invention as consummate in executive power; both this and 'Autumn Leaves' will rank in future among the world's best masterpieces")—in this canvas there is the symbolism, a little puerile perhaps, dear at that time to the Pre-Raphaelite heart; for in the very toys with which the children play, the lion, the cock, and the bear, in their respective attitudes, we are given a sort of political *résumé* of the Crimean War. "Autumn Leaves," which was originally painted for Mr. Eden, was rightly declared by the great critic to be the first instance existing of perfectly painted twilight. In addition to these, there were "L'Enfant du Régiment," now called "The Random Shot," another little piece of tender drama; "Pot Pourri," for which Mrs. Stibbard, the artist's sister-in-law, when Miss Gray, sat for the principal of the two little girls; and "The Blind Girl," in which the scene, by the

way, is a Winchelsea landscape, with the quaint episode of the double rainbow (to emphasise thereby, together with the gorgeous death's-head butterfly, the full affliction of loss of sight and the supreme consolation of the Divine promise); and the reader who acquaints himself with the extreme conscientiousness of finish lavished upon these works will form a conception of the feverish industry of the painter. Then, in 1857, there came "A Dream of the Past—Sir Isumbras at the Ford," "News from Home," and "The Escape of a Heretic, 1559," suggested by official documents in Valladolid relating to the Inquisition.

This, so far as the Pre-Raphaelite Brotherhood was concerned, was the beginning of the end. Ruskin detected in "Sir Isumbras" faults of fact, of sentiment, and of art; while in "The Escape" he saw the everlasting seal placed by Pre-Raphaelite hands themselves upon their acceptance of the charge of a special love for ugliness which had always been flung at them by the public, and for which the writer could, for once, find no excuse. The fact was that Millais, who would listen to no public, now proclaimed by his brush that he would listen to no adviser, not even to Ruskin; and since that time he declared more than once in my hearing that, let his judges think what they might, his decade of Pre-Raphaelitism rather hindered than helped his development and his art. The year 1858 was a fallow season, for which Ruskin duly scolded, while Mr. Frith's "Derby Day" drew the town. But the following year was rendered notable by the great transition. The "Apple-blossoms," exhibited under the name of "Spring," offended by its "fierce and rigid orchard" and by "the angry blooming" of its marvellously painted flowers; while "The Love of James I. of Scotland" was little noticed under the tumult of criticism and protest which met the "Vale of Rest." The last-named picture I have always felt to be one of the greatest and most impressive ever painted in England; one in which the sentiment is not mawkish nor the tragedy melodramatic —a picture, indeed, to look at with hushed voice and bowed head; in which the execution is not overwhelmed by the story; nor the

story otherwise than emphasised by the composition ; and in which the composition is worthy of the handling. "Year Mr. Millais gave forth those terrible nuns in the graveyard"—thus "Mr. Punch" characterised the year 1859. Even Ruskin, denouncing the methods, and admitting, unjustly, as it now appears after the re-painting, the ugliness and "frightfulness" of the figures, was constrained to allow it nobility of horror if horror it was, and the greatness and profundity of the touching sentiment. His charge of crudeness in the painting no longer holds good. Time—that great Old Master to which Millais did homage in act and word—has accomplished the work the artist intended him to do, and it may truly be said that in the new National Gallery of British Art there hangs no more impressive, no more powerful, work than that which shocked the art world of 1859, and proclaimed the secession of the painter from the sectarianism of a few—that Millais had done with the persecution of an unappreciative majority.

I have dwelt at so great a length upon the early period of Millais's career because, as I have said, I believe that the attempt to avoid the affectations of more sophisticated artistic times—a movement which, by the way, had already in a manner been attempted in Germany—and to establish a Protestant artistic creed, not only permitted him to display his liberty of conscience, his hatred of conventionalism, his originality of thought, and, above all, the consciousness of his power, but also to form his character while it trained his hand. Even opponents admitted his inherent sense of style, and respected his incomparable ability, and came at last to see that the school of which he was recognised as a fountain-head and leader was influencing for good the young artistic generation, and, furthermore, was educating the general public who had not yet the wit to appreciate.

To follow the artist through his works would in this chapter be unnecessary. To select even the most notable for special mention would be difficult enough ; for during a long series of years Millais's painting maintained an astonishing consistency of excel-

OPHELIA. [1851.]

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lence, and the circumstance of its occasional failure is almost as interesting, noteworthy, and instructive as the oft-repeated success. Nor is it the high level of attainment which constitutes his only, or, indeed, his chief claim to the position he conquered; it was the universality of his genius in every section of the pictorial arts. He was a dramatist, with the true artist's instinct of leaving his story unfinished, though usually suggested; his management of colour was unsurpassed in England; his drawing was irreproachable—subtle, and suggestive, as well as correct and firm; his line and composition were almost inspired; his black-and-white has never been excelled; and his water-colour—in the skilful use of wash, at least—was adequate. Of his hand and materials he was the accomplished master. But more than this must be accorded him. In portraiture, in the representation of landscape, in flower painting, as well as in simple drama—for his tragedy, as in "Mercy: St. Bartholomew's Day," has almost been known to descend to melodrama, if not to bathos—in all four he has been supreme. Sympathy with the sea was almost wholly lacking: not that he could not paint water, as, if proof were needed, "A Flood" (1870), "The Sound of Many Waters" (1877), and "Flowing to the Sea" (1872) would testify. The female nude he painted once, and only once, in "The Knight-Errant" (1870), but well enough to give reason for regret that he restrained his brush in this direction. Religious or Biblical painting he indulged in from time to time with originality and sincerity, if not with the high poetical and intellectual insight we demand in such work. But Millais's imagination and invention were not equal to his transcendent powers of brilliant execution, though they could aspire to the illustration of poems in which delicacy, grace, sweetness, and even passion were required; as in "The Eve of St. Agnes" (1863), after Keats; "Swallow! Swallow!" (1865), after Tennyson's "Princess;" "Oh, that a dream so long enjoyed" (1872), suggested by "Lalla Rookh;" and "Pippa" (1885), it may be said with less certainty, after Browning's "Pippa Passes." Still more noticeable is this talent

when the poem deals with landscape rather than with incident, as in "Scotch Firs" (1874), which is illustrative of Wordsworth's line, "The silence that is in the lonely wood;" or, "The Deserted Garden" (1875), of Campbell's verse beginning, "Yet wandering, I found in my ruinous walk"—a picture that extorted some of Ruskin's most eloquent denunciation, and which, in the rendering of flower and weed and undergrowth, challenges in the most amazingly different manner the "Ophelia," for example, of twenty odd years before.

As a landscape-painter—that is to say, as the portrait-painter of landscape—Millais can assuredly be compared, with loss neither of dignity nor place, with the great masters, living and dead. I do not mean to compare him with Turner in the combined glory of artistic knowledge and science of landscape, as I would call it, as well as in the magic of the romantic palette, or with the artist-poet who dips at will into Nature's secrets, and reveals her emotions to the world. But as a respectful translator of an actual view, painted simply as it stands—as the mournful "Chill October," or "Murthly Moss," a joyous, luminous rendering of a scene not less difficult to handle—Millais has had no superior in this country. So great, indeed, was his first landscape that those who remembered the manner of his earlier works, and forgot the poetry of others such as "Autumn Leaves," set down the sentiment of "Chill October" to lucky chance. Millais, so to say, could paint the time of day; he could, moreover, draw a tree as few of his contemporaries could do it; and sky and grass and dew-drenched heather, luminous screen of cloud and tangled undergrowth—he painted them all not only with love, but with an enthusiasm which he had the happy faculty of imparting to the spectator.

It is not only subtlety of eye that made Millais a great colourist; it was the skill with which, as in the "Yeoman of the Guard" (1877), he would accomplish a *tour de force* with a blaze of red and gold as if it were the most natural thing in the world; harmonise the lake and scarlet of a college gown, as in the second

Gladstone portrait (1885), now at Christ Church, Oxford; or place spots of violent colour in the middle of a relatively sober picture, as in "The Ornithologist" (1885), so that they quietly take their place and delight the grateful eye. He was a colourist, not so much by selection as by his power of forcing the colours before him into harmony.

In estimating the place of Millais in the roll of England's painters, in judging of the services he has rendered to her art, appreciation must be accorded to the foremost position he took in the creation of that great black-and-white art which to-day satisfies the picture-hunger of the nation more completely and thoroughly than the more elaborate arts of painting and sculpture could hope to do, or ever did. He it was who demanded, and obtained, that finer wood-cutting which enabled Mr. Holman Hunt, Fred Walker, Rossetti, Houghton, Charles Keene, and the rest of their fellows, to draw their masterpieces more as they chose upon the block; so that not only did he, the greatest of them all, head the band of the newly-emancipated school of wood-draughtsmen of the 'Sixties (for his draughtsmanship was more brilliant and suggestive than even that of Fred Walker himself), but by the force of his genius and his persistent individuality he helped to revolutionise the art and craft of wood-cutting. It was he who drew attention to the fine work being accomplished abroad by Menzel, Meissonier, and a little later, by Alphonse de Neuville; he who by his work in *Once a Week* and in the *Cornhill* (especially "Orley Farm"), set a noble example nobly followed; he who pleaded with the Royal Commission for a recommendation to the Royal Academy to admit workers in black-and-white to Academical honours. It was justice he pleaded for; the cause was very near his heart, for—a thing somewhat unusual in a born colourist—his love for black-and-white was deep; and had he lived he would, as he told me, have striven hard to bring the Academy to his own enlightened view. The Academy, it may thus be seen, is not alone in having bitter cause to mourn his death.

As a portraitist Millais was in his own line supreme. He had

not, perhaps, the mere technical dexterity of a few whom I could name—not the astonishing "sleight-of-hand," as some would call it, which, while it amazes us and extorts our admiration, makes us feel that it is not, after all, the greatest or the most desirable quality in great portraiture. But he had the noble power of making his sitters live and breathe, of making their flesh like flesh, their eyes like eyes, with a living intelligence burning in them, if not always with a strong mind or soul behind. They were posed naturally, painted firmly, the arrangement unconventional and original and wholly dignified, pictures worthy to take and hold their place among any series of similar works from any hand whatever. Were I asked to select the finest of his male portraits, I should point, I think, to the first "Gladstone" (1879), to the "Lord Tennyson" (1881), "J. C. Hook, R.A." (1883), and "Sir Gilbert Greenall" (1881); while of his female portraits I should choose his "Mrs. Bischoffsheim" (1873), and "Mrs. Heugh" (1872). In portraits of men he showed not very much imagination, save occasionally when, with great sitters, he rose characteristically to the occasion; not very much more in those of women. But the note he struck was always just, even to the end, when now and again he would produce a work unworthy of his brush; for though eye, and even hand, might play him false, there was always the Man behind them that proclaimed the mastery that had failed.

Millais's method of work was simple and classic enough. When painting a portrait he would place the canvas beside the sitter, making no charcoal sketch nor other indication, and paint right on to the white canvas, "matching" the colours touch by touch, constantly stepping back to test the accuracy of his work. This system was doubtless the outcome of the extremely precise and microscopic work of his youth. When painting landscape, his practice was to erect a temporary studio—a hut with front and roof of glass—facing the view he had selected for his picture, and therein would combine the advantages of studio comfort and open-air effect.

His success as a portrait-painter was never for a moment in doubt after the year 1856, when he painted one of the very few of his pictorial jokes. This is the "Portrait of a Gentleman" (the property of Mr. Chetwynd Stapylton), which consists of the likeness of a boy of tender years. In due time his singular power was universally recognised, and he shared, with Mr. Watts, the position of the most fashionable and favourite portrait-painter of the day. When the latter withdrew from accepting commissions and devoted himself to the painting of his great intellectual works, Millais divided with Holl, and later with Mr. Ouless and Professor Herkomer, the limning of the great ones of the land; but he never surrendered his premier position. So great was the demand for his brush that it is said he would receive as much as £1,500 or even £2,000 for a portrait. To the most famous canvases in this section of his art some allusion has already been made; but the fullest list does not exhaust the number of portraits he painted, inasmuch as many of them are what are known as "fancy-" or subject-portraits. Such, for example, are the portraits of his daughter Effie, now Mrs. James, as seen in "My First Sermon" (1863), "My Second Sermon" (1864), "Waking" and "The Minuet" (1867), and "New-Laid Eggs" (1873); of his other daughter, Alice Caroline, in "Sleeping" (1867) and "The Picture of Health" (1874); while "Sisters" include the three daughters, Mary, Caroline, and Effie; and these ladies have been once more immortalised in "Forbidden Fruit" (1876), and "The Last Rose of Summer" (1888). Then Miss Beatrice Buckstone, daughter of the comedian, sat in 1881 for the three famous pictures, "Cinderella," "Sweetest Eyes were ever Seen," and "Caller Herrin'"—the last-named containing the broadest piece of Pre-Raphaelite painting he had indulged in for five-and-twenty years. Besides these, there were, in 1882, "The Captive," which was Miss Ruby Streatfield, and "Cherry Ripe," Miss Edie Ramage, though the honour has been claimed for a model, Miss Barrette; and the list might be indefinitely prolonged were more examples wanted.

THE HUGUENOT. (1852)

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It is persistently urged in some quarters that Millais "played to the crowd" when he composed his little dramas and devised the pictures of pretty childhood, which the public so loudly applauded. Sir John was perfectly sincere in his subjects, and by them may be estimated both his weakness and his strength. "If I wanted to paint a 'popular' picture," he once exclaimed, "I should paint an old man in spectacles, reading his Bible by the fireside; and the fire would be reflected on his spectacles. And I should paint a tear running down by his nose; and the fire would be reflected in the tear. That would be a 'popular' picture, I can tell you!" That that picture was never painted must surely be accounted to him for righteousness.

It is impossible to deny that up to that fatal moment when influenza first nourished his dread disease, Millais had had in fullest measure his reward—such reward as is reserved for the magicians of the brush—even while he was still in the full prime and vigour of his manhood. He was but in his fifth year when

> "Genius fluttering by touched the infant with her wing—
> Dropped the feather for a brush that made a painter-king,"

and from that day he never really loosened his strong tenacious grip, use his talent as he might. He had followed the dictates of his artistic soul, deaf alike to public's jeers and critics' onslaughts; and indifferent, too, to the more concrete arguments of an empty purse. At last, as in the happy development of a story-book, honours and riches came to him unstinted. But far dearer to him than these—more valued by him, I know, than all else—were the pride of his countrymen and the applause of all the world. Not less was the enthusiastic love his fellow-workers bore him; and deepest down in his heart was the quiet conviction that posterity would endorse what contemporary criticism now proclaimed. This was his pride and consolation, the joy of the truly great painter who could gauge without affected humility the merit of his own work. Yet no one was ever more severe on his inferior achievements than himself—when he found it

out. In 1886, when there was the great exhibition of his works at the Grosvenor Gallery (insured for a quarter of a million sterling, I was assured, though not many more than half his pictures had been collected), he arrived late at Lord Leighton's house to dine with others of the then President's friends. "Quick!" he exclaimed, in an exhausted tone, "give me some champagne—I'm quite ill." Then, after a draught, he added, "I've been seeing all my old work!—all my past misdeeds have been rising up against me! Oh, the *vulgarity* of some of them, my dear fellow! The vulgarity! *But some fine things mind you!*" He was not aware that "vulgarity" was perhaps the worst-chosen word of any to apply to his work, whatever his failure might be.

When on the same occasion he declared—what he afterwards printed—that he would like half his pictures to go to the bottom of the Atlantic "if he might choose the half to go," he referred to those which had given him the most worry in their production; for it is undoubtedly the fact that his admitted failures since his Pre-Raphaelite period are precisely those on which he spent most time and trouble. He has told me so a dozen times. "I've painted good pictures and bad ones, too; but the bad ones have invariably cost me more time and pains than the good ones. I have never knowingly left a picture as finished which I thought I could improve by more work. If only people would remember that to the painter who knows his business there are few things easier than to impart an appearance of high finish and truthfulness of imitation!" No artist I have known—not even M. Gérôme, who, nevertheless, can be very correctly hard upon himself—could judge more freshly and dispassionately of his own work, and speak of it more frankly, whether for good or evil. But not just when it was painted—a little time had to elapse. So he would call in Mr. Wells, R.A., or some other of the painter-friends whom he called his "artistic father-confessors," to point out the faults that might exist in his newly-painted pictures. Such faults are usually only too apparent, though in some cases almost lost in the brilliancy of the merits about them.

In Leighton's case it is hard to foretell the verdict of the future—whether his artistic place will be higher or lower than we are now disposed to fix it. In Millais's, I think, there need be little doubt; for when, in time to come, men of a future generation stand in the Cathedral of St. Paul's beside these two life-long friends whose graves are head to foot, they will point to them, the one as the greatest President, the other as the greatest painter, with whom Britain has been endowed since their mighty neighbour and predecessor—the master of them both, Sir Joshua Reynolds—lived and worked and died.

Such was Sir John Millais—heartiest, honestest, kindliest among all English gentlemen of his day. He was the big man with the warm heart, which he wore upon his sleeve; plain spoken, straightforward, genial, and affectionate, who rarely said a cruel thing and never did a harsh one; without a grain of affectation and without a touch of jealousy. Almost to the end his life upon the moors seemed to have kept him for ever young, and their winds to have blown the cobwebs of prejudice from his mind, and every morbid and paltry feeling from his heart. Unspoilt by the extraordinary measure of the well-merited success that attended the development of his genius, he maintained to the last the hearty innocence of a youth, and the high hopes and sanguine optimism of a man at the beginning of life rather than one in the prime and vigour of his later manhood, in the heyday of his fame. The death of Leighton overpowered the nation in the intellectual love they bore him; the death of Millais plunged us into still profounder grief. We have not had in his case, as in Leighton's, to wait until he died to know how much we loved him. To all he thought worthy of his friendship he gave it unasked, freely and heartily, and something more than friendship came in that warm clasp of the hand, so quick to grip, so slow to loosen. So thoroughly did the greatness of the man match the greatness of the artist—such was his simplicity—that those who knew him mourned in him rather the friend whom they loved than the painter they honoured and admired.

There is little need here to recall the splendid personality of the artist—the keen sportsman, whose prowess with the gun, the rod, and the long putting cleek, and whose spirits, whether in the saddle or on foot, commanded the admiration of the many for whom the triumphs of art are a lesser achievement. But as I write, his figure seems to rise before me, shedding that magnetic pleasure round him his presence always brought. He turns to look at me, as he has done a score of times, from his round-backed chair before the great fireplace of the studio. He has discussed the pictures on the easels, ranged twice across the room, in his half-halting, half-explosive, wholly delightful way. His pipe is between his teeth—the beloved briar, more precious than the finest cigar Havana ever rolled. The travelling-cap of tweed, at first raised once or twice as if to ventilate the head, then carelessly replaced, rakishly on one side, is finally thrown on to the table close at hand, and reveals the silver fringing to the splendid head—a hairy nimbus, like a laurel-wreath, lovingly placed by the crowning hand of Time. The strong voice—that was to become, alas, weazened, husky, and inaudible at last—sounds loud and fresh and hearty in my ears; the powerful, kindly hand is placed with genial roughness on my shoulder; the smile, so full of charm; the untutored, halting eloquence; the bright, happy, infectious roguery of the accentuating wink; the enthusiastic talk on art, now optimistic, now denunciatory of fads and foolishness; a great jolly Englishman, unaffected as a schoolboy, and as unconscious as a man of genius. I see him as he turns, Anglo-Saxon from skin to core; sixty and more by the almanack, but fifty by himself; vigorous and bluff, full of healthy power of body and of mind. I see him, true, straightforward, honest; staunch as a friend; hearty, but not vindictive, as a hater; generous in his blame as in his praise, glowing with enthusiasm for a young painter's success, or flushed with anger at a folly or a wrong. And then he smiles again—that smile of extraordinary sweetness and significance, which ever and anon lights up the handsome face, and strikes the key-note to all that is tender in his

THE ORDER OF RELEASE. (1853)

(By permission of Messrs. Graves and Co.)

work, all that is graceful and lovable in his pictures of passion or of beauty, in woman, man, or child.

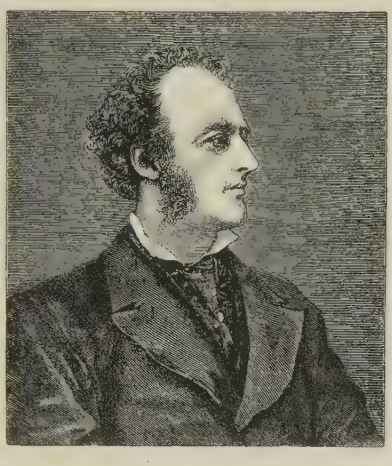
And then again I see him: little changed; the kindness of his manner what it ever was, the geniality of his friendship as gentle and cordial as before the cloud had gathered. But it is difficult to hear him now, and the strain of talking is great. He stops in the course of a sentence, and pointing in apology to his throat, he laughingly rounds off the conversational fragment with a knowing side-shake of the head. Once more I see him, forgetful of his dying self, striding off to the hospital to cheer a member of the Academy lying ill—for he is now the President, and father of his flock. Then, he vanishes from sight—to his room of sickness, agony, and death. And word comes out to us of his heroism, his gentleness, his patient suffering, whispered tales of the old white-bearded man, wasted, worn, and dumb, but bright and handsome still—who yet has a warm and lusty grip for the one or two who may say good-bye, and a faint smile of happy greeting that shows he is the old Millais still. And then——We are spared the rest. And this is the end of a bright and sunny life—the cruel lining to a cloud of purple and of gold.

THE PORTRAITS OF MILLAIS

It is curious that of Millais no original portrait exists that can be considered entirely worthy of him, physically and intellectually. He was wholly satisfied with that which he executed of himself on the invitation of the authorities of the great Uffizi Gallery of Florence, and which hangs there now, holding its own with singular power among the auto-portraits of the great masters of the world, from the mighty painters of Italy down to the present day. This likeness is, perhaps, somewhat over-refined in modelling and expression—a little too much the ideal and delicate, rather than the real and robust Millais; the intellectual side rather than the physical has been insisted on. But apart from this minor objection, the fine self-likeness must be accepted as the most satisfactory of his portraits extant. There is a good copy of it in the Garrick Club. It was executed in 1880—the year which brought forth from him the portraits of John Bright, Mr. Luther Holden, Bishop Fraser, and Mrs. Perugini.

The earliest likeness that we have from a competent hand is that by John Phillip, R.A., as "A Highland Page," executed when the sitter was thirteen years old; it was disposed of by auction at the Barlow sale a few years ago. This picture was intended as a study for the greater work, "Bruce about to receive the Sacrament on the morning previous to the battle of Bannockburn" (R.A. 1843). Millais would tell how Phillip (not yet a member of the Royal Academy) entered the life school of the Academy and, looking about among the students, asked the little fellow with the golden head if he would come and sit to him; which, of course, Millais was delighted to do. A copy of this head in the picture (of which the original is now in the Mechanics'

Institute at Brechin) was made by Sir George Reid, P.R.S.A., for Millais at his request. Then, in 1850, comes the exquisite pencil drawing by Charles Collins, son of Wilkie Collins and son-in-law of Charles Dickens, who was elected a Pre-Raphaelite Brother in succession to James Collinson, but who is best remembered by the public as the author of "A Cruise upon Wheels." It is a full-face portrait, strengthened with a touch of sepia, and admirably drawn. It is included in the Combe Bequest, and has its permanent home in the University Gallery of Oxford. In the same case there is exhibited Millais's little portrait of Collins, executed in the same year—pure pencil work, and drawn in a manner similar to that by Collins, only perhaps with a somewhat firmer touch.



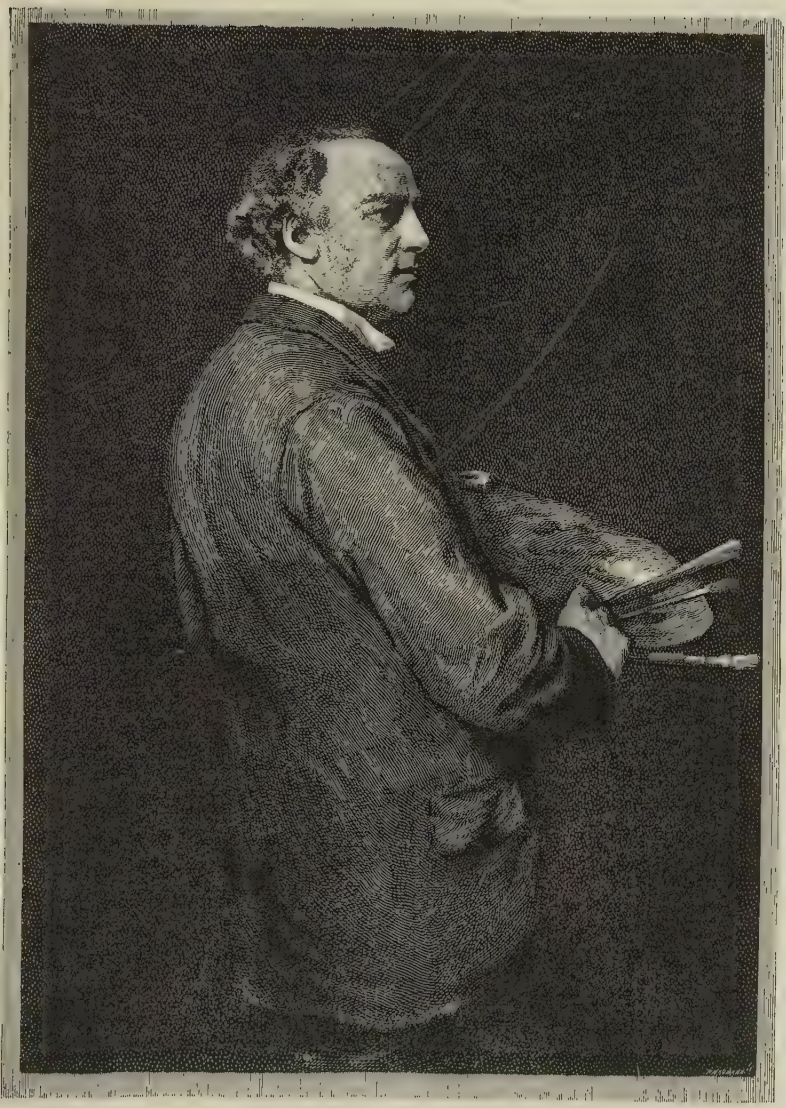
Sir J. E. Millais in 1871.
(*From the painting by G. F. Watts, R.A.*)

In 1853, when Millais had reached the age of twenty-four, Mr. Holman Hunt produced the pencil drawing which appeared in the "Magazine of Art" in 1896. It is a pencil drawing, three-quarters to the right—a little too dark, perhaps, in the eyes and somewhat heavy about the nose—but a striking little head full of energy. In the following year, the sculptor, A. Munro, who was among the brilliant little band who made the famous attempt to embellish the Oxford Union (his work being, naturally, of a sculptural character), exhibited in the Royal Academy a portrait of Millais in bas-relief. John Phillip painted him once more in 1859, a serious work; and in 1863 Sir Edgar Boehm, R.A.

modelled the statuette which is regarded in some measure as a companion to that which he wrought of Thackeray.

In the "Billiard room scene" of the Garrick Club, now hanging in that institution, Henry O'Neil, A.R.A., has included a head of Millais, which the sitter declared "a thundering good likeness." For the well-known collection of portraits of celebrities which Mr. Rudolf Lehmann has devoted a life-time to producing, and which has been published under the title of "Men and Women of the Century," that artist executed, in 1868, a pencil drawing which shows the forehead, always high, now advancing to premature baldness. We have here the Millais of "Stella" and "Vanessa," of "Sisters" and "A Souvenir of Velasquez," just entering into the full maturity of his powers. In 1871, the year of "'Yes' or 'No'?" and "George Grote," Mr. Watts painted the noble portrait of him here reproduced, which was that selected to represent the sitter in the exhibition of his works at the Grosvenor Gallery in 1886. This portrait, several times seen in public, is perhaps not so much appreciated as it should be, mainly because it is of the Millais of an earlier day rather than of him whom the later generation knew and loved. Then in 1880 came Millais's portrait of himself to which allusion has already been made, and, later on, in 1883, the other little full-face autograph likeness which he executed for the late Mr. Alexander Macdonald, and which is still comprised in the beautiful Kepplestone Collection now belonging to Mrs. Macdonald. For this same collection, but a little earlier (1880), Sir George Reid painted a small profile portrait-study of his distinguished fellow-artist, which is held by some to be the better likeness. This portrait, which was the initial head in the extensive Kepplestone collection, is the result of two short sittings, when Millais visited Sir George's studio that stood opposite Mr. Macdonald's house, in order to smoke his after-breakfast pipe; and it bears the initials of the two men, painter and sitter, who made the presentation to their friend.

In 1881, or thereabouts, Mr. Leslie Ward made a careful drawing (for the "Graphic") of Sir John Millais, which was published



SIR JOHN E. MILLAIS, BART., P.R.A. (1886)

(From the Picture by Frank Holl, R.A., in the Diploma Gallery of the Royal Academy. Engraved by P. Naumann.)

in that journal; and in 1883 Sir Edgar Boehm modelled the bust which in the Royal Academy Exhibition was selected to dominate the principal room. It was executed at the time when Millais was in the fulness of vigorous activity—when he was at work upon his "John Bright," "J. C. Hook, R.A.," and "Marquis of Salisbury;" and although it is not an altogether satisfactory portrait of the great painter, it is a fine work, doubly welcomed by the Academy when the sculptor deposited it as his contribution to its Diploma Gallery. In 1886 appeared the portrait by Frank Holl, R.A., which was undertaken as that painter's diploma work. It is a fine painting, but has been regarded as showing neither the whole nor the finer side of the master's character. Millais's own words expressed the general feeling: "I know I look a bit of a farmer; but then I'm also a bit of a poet. And Holl has made me all farmer and no poet!" Holl himself readily admitted the partial failure of the portrait, even as regards resemblance, for, nervous artist as he was, he felt himself paralysed when painting, under the eye and criticism of the greater man, a picture that was to become historical. It was under a similar disadvantage that he laboured—an intense self-consciousness—when at Hawarden Castle, in 1888, he painted the portrait of Mr. Gladstone, and felt, as he expressed it to me, "as if I were performing on the slack wire in the sight of the whole world!"

Finally, among leading portraits, there is the superb bust by Mr. Onslow Ford, R.A., the head of which is reproduced in these pages. It is a splendidly decorative work, showing the President in the robes of his office, with the chain and medal across his shoulders, and the Prussian Order, "Pour le Mérite," about his neck. Although, as may be seen, it was wrought when the shadow of death was already enveloping the painter so that the geniality of the man has given way in some measure to the suggestion of suffering, dominated by the strenuousness of life—it remains, in its finely-observed and lovingly-modelled head, one of the three principal works left to show what manner of man he was. In the Exhibition it was accorded a position in a room by itself, so

placed that it might meet the eye of the visitor with its keen and saddened look, as he passed from the contemplation of the master's works.

Sir John E. Millais, Bart., P.R.A. (1896)
(*A Fragment: from the Bust by E. Onslow Ford, R.A.*)

Besides these there are numerous little portraits of less importance to which detailed attention need not be called—to the rapid

sketches by Leech and Millais, conceived chiefly in a spirit of fun ; to Mr. F. Sandys' clever caricature of "Sir Isumbras at the Ford," in which a good likeness of Millais replaces the head of the aged knight ; to the etching by M. Georges Pilotelle and the studies by M. Paul Renouard for the "Graphic." There is, moreover, the chalk drawing executed by Mr. T. Blake Wirgman on the 13th February, 1896—the last made of Millais before he became ill, and one of the few renderings which have realised the subtle expression of the mouth and have shown him as a type of the English gentleman, as the *beau idéal* of John Bull. The slight sketch by Sir Edward Burne-Jones can hardly be included here because, although it was undertaken at the request of the daughters of the dying artist, it was never so far proceeded with as to be much more than a tentative outline.

Rossetti said that the enthusiasm that inspired his friend Millais, illumined his handsome features and gave him "the face of an angel ;" and others have referred to him as a happy Apollo, full of energy and life. Yet art -painting and sculpture, both—have failed to arrest and record for us the delightful smile that used to play about his lips and light up his eyes with vivacity, intelligence, and friendship—his own art, that had immortalised the features and expressions of so many of our greatest men and loveliest women, has let the best of him go by and left to literature a task that must some day be accomplished.

CHRONOLOGY

1829. Born, June 8th.
1838. Won the Silver Medal of the Society of Arts.
1840. Admitted Student of the Royal Academy Schools.
1846. Exhibited his first picture at the Royal Academy ("Pizarro").
1847. Took part in the Westminster Hall Competition ("The Widow's Mite").
1848. Part-founder of the Pre-Raphaelite Brotherhood.
1853. Associate of the Royal Academy.
1855. Married Euphemia Chalmers, daughter of George Gray, Esq., of Bowerswell, Perth.
1863. Royal Academician.
1878. Médaille d'Honneur, Paris International Exhibition.
1878. Officer of the Legion of Honour.
1880. D.C.L. Oxford. Described by the Orator as a colourist of such power and truth "ut in tabulis Venetum illud spirare sæculum videatur."
1881. Exhibition of Collected Works, Fine Art Society.
1881. Trustee of the National Portrait Gallery.
1882. Foreign Associate, Académie des Beaux Arts, defeating M. Geefs and the Abbé Liszt.
1885. Baronet.
1886. Exhibition of Collected Works, Grosvenor Gallery.
1893. D.C.L. Durham.
1895. Officer of the Order of Leopold.
1896. President of the Royal Academy (with other appointments, *ex officio*).
1896. Died, August 13th.
1896. Buried at St. Paul's Cathedral, August 20th.

THE EXHIBITION AT THE ROYAL ACADEMY 1898

It is well that the country should appreciate the triumph achieved in this great Exhibition at Burlington House—that triumph to which, stretched on his death-bed, the great painter looked forward with such keen eagerness and passionate interest, a glory not for himself alone, but shared, by his favour, by the whole English School. He knew that it would "vindicate" him, and lying under the stern verdict of fate he found consolation in the thought; not from vanity but from love of his art. And if the world will regard it aright, it will perceive that this collection of the greater part of Millais's life-work, now gathered on the scene of his early struggles and subsequent victory, constitutes the most important purely artistic event of the kind that has taken place in the present century. Just as the cycle is drawing to its close, the public has the good fortune of witnessing a display of brilliancy, virile power, force, variety of expression, technical ability, and intuitive "rightness" which assuredly none of us will ever see again from the hand of one man.*

Standing amid this series of fine achievements, among which are not a few indisputable masterpieces, one may well recall the words that Millais spoke before the Royal Academy Commission in 1864, when he championed the candidature of men such as John Leech as members of that body: "Very few of us painters will

* A comparative statement of the works by Millais in the present and previous exhibitions:—

1898.	Royal Academy	Oil pictures,	189;	Total works,	242
1887.	Manchester Art Treasures .	,,	30;	,,	33
1886.	Grosvenor Gallery . . .	,,	132;	,,	162
1881.	Fine Art Society	,,	19;	,,	19

leave behind us such good and valuable work as he has left. You will never find a bit of false sentiment in anything he did." The work with which Millais has endowed his country, the life's labour which he has left behind, will assuredly send a thrill of gratitude and pride through the bosom of every man who, caring for his country's fame, has looked round upon this great collection, unprecedented in its special merits in modern times, and has recognised how seldom it can be said that the "false sentiment" he condemned taints any one of them. The main cause for marvel is that the poorer pictures, seen together, make a display far better than they did when they were seen by themselves. The successes are so brilliant that the inferior works seem actually to gain in the effulgence of the best. Never has the name of Millais stood higher than it does to-day—when his genius is spread out before us, and his defects are forgiven in the power of his Art.

It is not that there is overmuch of the higher sort of intellect in Millais's work; perhaps that is why the public have so well appreciated him. His dominating quality is that rather of the heart than of the mind; he is not so much an artist capable of noble conceptions as a great sympathetic painter. From the beginning Ford Madox Brown declared him a "creature of impulse." Yet the strong, natural vein of poetry that was in him kept him instinctively and almost unerringly on the straight path, and his original genius found a means of expressing itself with entire freshness and beauty and power, hitherto unsurpassed in its own way in England. We see, as we gaze round the walls, that except in one or two instances there was a notable lack of intentional decorative effect, as compared, for example, with Leighton's work, and a relative indifference to pictorial design. There is equally absent the fine taste and sense of sustained elevation of thought that we see in Mr. Watts's art. Imagination he had, though after his first period it was not very powerful; but that imagination was penetrative rather than creative—unlike the true gift which, as Blake reminds us, has nothing in common with memory or observation.

In the first rooms we have the earliest examples of the Pre-

Raphaelite Brotherhood, and have evidence of how he who was still regarded as a sort of infant phenomenon became, while yet a boy, a leader in a movement destined to be one of the greatest art-forces this century has known, carrying it on unflinchingly in the face of a veritable crusade of ridicule and abuse to which the criticism of the present day is almost entirely foreign. His stern training taught him not only to see and to draw, and to observe and to realize character with a keenness and intensity of insight impossible to a man of laxer habit, but it taught him ultimately the laborious execution that is not triviality, the breadth that is not emptiness, and the impressionism that is not mere dexterity—painter's craft or painter's egotism and nothing more. When time went on he sometimes doubted its efficacy as a teaching-agent; but in 1887 he wrote to the Art Students of Manchester "in after years you will probably find the advantage of youthful stippling."

So like Giotto and Fra Angelico, Holbein and Van Eyck, he went to nature intent on tearing out her secrets by sheer force of microscopic examination; and the first results, as we see, were works executed with the reverent precision, elaboration, and patient industry that produced the missal illuminations. But soon we come to the transitional period—from "Sir Isumbras" to "The Eve of St. Agnes;" to the third, when he achieved his chief masterpieces in portraiture and landscape; and to the last when, now upon the decline, the strength of the old lion made itself felt with a semblance of the old vigour, and his path was lighted up with a flash of the old fire.

The visitor will realize in how many walks of art—commonly specialised among painters—Millais has excelled. He has given us pictures of religion and romance, poetry and drama, genre and anecdote, landscape and portraiture, and has challenged in them all the most able of his day. Painting there is here of the highest order of merit, and pictures that might take their place beside the finest of their class that ever were produced. And it is worthy of note that were we to make a short list of his finest works we

should have to lay under contribution nearly every period of his art-life. *

Landscape, pure and simple, was one of Millais's later loves. That which most affected and attracted him was on broad horizontal lines. It was breadth and sense of repose which inspired him most happily, as in "Chill October," "Murthly Moss," "Lingering Autumn" and "Over the Hills and Far Away." "The Sound of Many Waters" departs somewhat from his rule; "The Fringe of the Moor" still more so; but, excellent as the pictures are as bits of nature forcibly realized, the elements of great landscape, as "great landscape" is understood, are quietly laid aside. They are views rather than landscapes. Even in his backgrounds, and his semi-landscapes—as in "The Vale of Rest," "Sir Isumbras at the Ford," "Autumn Leaves," and so forth—the happiest are those in which the simplicity of horizontal composition has inspired the work. But, above all, Millais's landscapes are primarily *portraits*: he appeared to love Scottish scenery too much to care to "compose" it. He painted the view because it was there and because it appealed to him and because he loved the spots depicted for their own sake and for the memory of the sport he had enjoyed there; and in this section of his work it was less his aim to bend Nature to the purposes of Art than to convert Art into the handmaiden of Nature.

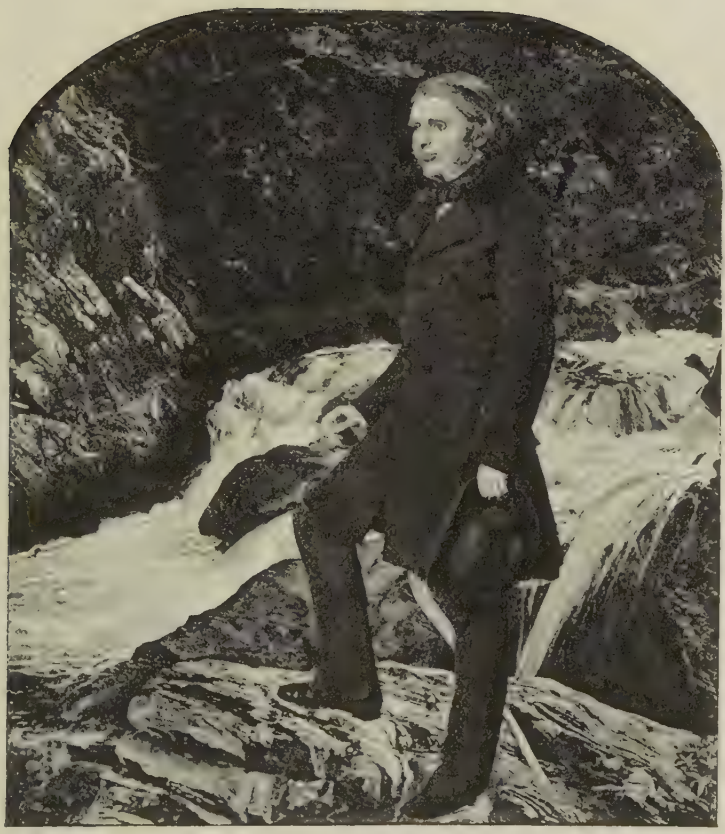
With the exception of "The Sound of Many Waters," all Millais's chief landscapes are comprised in the Royal Academy Exhibition, headed by "Chill October." This work, for all the lack of deliberate composition which some critics not without reason charge against it, illustrates the truth that really significant, poetical, and emotional—that is to say "great"—landscape is to

* Millais's exhibited oil-paintings were first set before the public as follows in the following galleries:—Royal Academy, 189; British Institution, 2; Grosvenor Gallery, 34; New Gallery, 7; various exhibitions, 5; Total, 237. This does not include those first shown at the dealers' galleries. See Chronological List.

be seen and produced not in the South but in the North: the cold, inhospitable, realistic North, as some describe it, which has produced every great landscape painter who ever lived. Its effect on Millais, not in landscape alone, is remarkable; for it is the fact, generally speaking, that the pictures he painted in Scotland are better than those which he painted in London.

A point of singular interest may here be noticed in respect to Millais's snow-pictures "Christmas Eve" (1888), "Glen Birnam" (1891), and "Blow, blow, thou winter wind" (1892); with the exception of "The Mistletoe Gatherer" (1884), his first experiment in the painting of snow—he waited until within twelve years of the close of his career before attempting effects that must often have appealed to him during the winters spent in Scotland. The explanation of this circumstance is probably to be found in the article from the artist's pen printed in this volume, and its sequel—the reply it called forth from Mr. Watts. Millais was convinced that white would not stand the attacks of Time, and as a snow-picture must inevitably depend for its success on the permanency of the pigment representing it, in the tones as laid on the canvas, it was clear to him that to attempt a record of what was bound to change and perish was a hopeless task: at least, one so risky that he did not choose to chance it. But the reply of Mr. Watts, published within a few weeks, changed his opinion through the weight of the evidence brought forward, and that very year Millais settled down to his first great snow-picture, and within three years produced the rest.

He devoted himself to landscape more and more as he grew older, and towards the end he came to regard portrait-painting as irksome by comparison: "I do so delight in painting landscapes!" he once broke out, "so much more than portraiture! Besides, you can so completely please yourself as to what you do in landscape; you have only yourself to satisfy. But in portraiture you have to please everybody, to think about the likenesses —which people complain about, and bother about and seek for, and you have all sorts and kinds of faces to deal with, many of



JOHN RUSKIN. (1854)

(*By permission of Sir Henry Acland, Bart.*)

them quite uninteresting to paint." But portrait-painting was necessary to complete the utterance of his artistic message.

As a portraitist he was incisive, vigorous, and keen, yet not so powerful as Frank Holl, and far less endowed with the gift, belonging so preëminently to Mr. G. F. Watts, of bringing out all that is best in the sitter—his distinctive characteristics of thought and temperament. He was, no doubt, lacking in the extreme sensitiveness and intuitive grasp that are needed to go down deep into the human heart. One of his highest achievements in the representation not only of the appearance but the sentiment of age is the portrait of Mrs. Heugh, of character and dignity in men, that of Lord Tennyson, and of female dignity, together with decorative effect, brilliant harmony of colour, and fine technique, the portrait of Mrs. Bischoffsheim. This, at least, can be said of Millais—that he never failed through being over-awed by the personality of his sitter. If he did himself injustice in the portrait of the Princess Marie of Edinburgh, it was chiefly because he sought to carry his work too far.

We see with interest here that in mastery and swift ease Millais's hand was in portraiture not so facile as that of Holl—with whom portrait-painting was a formula brilliantly and intelligently applied. In comparison with Holl's certainty Millais's technique seems a little clumsy, or at least suggestive of investigation; there is the appearance of seeking and finding rather than of knowing beforehand. This defect becomes a merit when we see the portraits altogether, for there ensues a variety of handling that was not to be found in the collected exhibition of the portraits of Holl. Every head, as in the case of Mr. Watts, is painted differently, although rather from necessity than from choice. Moreover, while Holl when he began knew exactly what he wished to do, and did it,—Millais sought about and often achieved something much bigger. Millais's respect for Holl's workmanship was as great as his admiration of Mr. Watts's piercing understanding and realization of character. I remember Holl telling me that before he went to Spain Millais gave him

some words of advice as to the study of the Spanish School, adding—"Look well at Valasquez—study him, but don't copy him: he won't knock you down!"

Indeed, although he admired technique to the uttermost, and upheld the theory that the first duty of the painter is to paint well, he was not so blind a worshipper of it such as many a skilful artist of the present generation. "Men think too much of technique nowadays," he told me once, "and too little of the spirit. Technique is necessary and fine as being the painter's craft, and the finer it is the better; but it must not swamp the spirit. That is more important still, and the public is quite right in looking for it and asking for it."

It was the spirit of poetry and solemnity at which he aimed in his early days that he strove so valiantly and so ably to reproduce in the last years of his life. In the beginning he gave us all those "dramas in little," of which a whole series consisted of *tête-à-têtes*, with little action and less movement, or movement arrested. These were the dramas of expression and pathos which reproduced so well his own sentiment. Pathos, he said, was his poetry, and it was perhaps the strongest link of all that bound him to the public. It was a pathos which all could understand whether in landscape or subject—natural and unaffected and English, as distinguished from the somewhat exotic yearning and eclectic passion of Rossetti. It was not the sentiment that grows old-fashioned, but that which touches the heart always, whether it appears in drama, landscape, or portrait. For Millais would not be judged as a painter only. His manual execution was consummate; as a robust and skilful colourist he was almost without a rival. If Rossetti's colour may be called orchestral, Millais's may fitly be termed melodious. Superb in effect, bold in imagination, resourceful in management, as an executant and technician he already led the English School: he would be the great delineator of domestic life and the illustrator of sweet poetry. Great conceptions were not within his powers; so he painted subjects rather than ideas. His early love of minutiæ gave him

as much delight to paint as, later on, they afforded the public to seek out, and the able "stage-management" of his little comedies and dramas, their suggestive "mounting" and the choice and arrangement of accessories, carried with him a public charmed as we are to-day. "Middle-class," some object; perhaps: but the nation as a whole is middle-class, and from those ranks have sprung the greatest of her sons.*

We see here how as a rule he avoided elaborate compositions with many figures, and how, when he attempted a "heavy" work it fails of the greatest excellence which the painter otherwise achieved. "Jepthah" and "The Ransom" are no doubt much liked; but who will say that for intensity of life, of passion, for all the merits we enjoy in Millais's other work they can compare with themes more simply composed and more convincingly set before us? He excelled when his drama told its simple tale and suggested a climax easily to be guessed.

He knew that he failed from time to time, and he listened to the popular voice that said so. "The best artists paint bad pictures sometimes," he exclaimed, "though they put their best efforts into them; and the public know what they are doing even when they don't know themselves." He shared Mr. Gladstone's faith in the people—that on elementary questions the *vox populi* is always right. He was a most conscientious artist; he worked for the public, in the sense that he believed that if he did badly they would find him out—that great section of the public in whose hands the reputation of an artist must ultimately rest. He knew, moreover, contrary to the general belief, that genius is precisely the quality which is *not* the result of a capacity of taking infinite pains, and he saw that "The Last Rose of Summer" (No. 95 in the Exhibition) which took him four days to paint is

* So true is this that I believe not a single work of importance by Sir John Millais, not in a National or Municipal Gallery, is in the hands of other than "middle-class" people. Lord Armstrong, himself raised to the peerage, is an exception. The only works belonging to others than these are portraits executed for the sake of the sitter rather than for that of the picture or its painter.

an infinitely better thing than the picture of the previous year—"Mercy: St. Bartholomew's Day," now at the National Gallery of British Art—which had occupied him for four months. Nor was he ever listless or careless. He once pointed out to me a sleeve that he had painted five times over before he was fairly satisfied with it; and his indignation was for a moment fierce when a short while after that very portion of the picture, then on exhibition, was picked out by a critic as an example of summary carelessness. "It may be bad," said Millais, with an accentuating nod; "if so, it was the care that did it."

The ugliness, or inelegance of feature, which is to be seen in some of his earlier pictures even now blinds many to the exquisite beauty of the pictures as a whole and to the perfection of parts and the exquisiteness of idea, which are above mere facial charm. Even Ruskin, more than forty years ago, lamented Millais's "deliberate choice" in his early days of models commonly considered ugly—not observing that one of the leading principles of the School—Pre-Raphaelite in this as in other things—required that there should be no conventional selection of pretty models only because they were pretty, and that the essence of the realism which was aimed at was non-selection, or acceptance at hazard, when the choice of chance was likely to afford that verisimilitude which was certainly not obtained by the painters from whom they differed. The ugliness of the Virgin and of St. Anne in "The Carpenter's Shop," of the girls in "The Return of the Dove," of the lover's extravagant expression, amounting almost to grimace, in "The Escape of a Heretic," and of the child's head and features in "The Order of Release." The plainness of the little girl in "The Woodman's Daughter" Millais was impelled afterwards to modify—and he spoiled it (Surely, this later painting could be removed?). And he was constrained to re-paint the heads of the nuns in "The Vale of Rest." But in them, as in "The Enemy sowing Tares," there was surely something Dantesque in the ill-favoured countenances he drew something of the haunting spirit that inspired the conception.

The suggestion that Millais could have had no real sympathy with childhood "else he would not have painted it so ugly"—is shown by this Exhibition to be absurd. The fact is that he saw the beauty of childhood even in ugly children; and that children, pretty or ugly, he never tired of painting. From plain children to pretty children, the evolution was a simple one, and the charge which we so often hear that Millais used his emancipation from the bonds of the Pre-Raphaelite Brotherhood to cast aside great artistic themes for the rendering of pretty girls that the public would like, the dealers buy, and the newspapers publish, is worthy only of persons ignorant of his work. From the very beginning children have inspired him. Probably no eminent painter, except Edouard Frère and Josef Israels, has painted so many and rested his reputation so frequently upon his realization of them, even when he knew that the types he chose were not to the public taste. His earliest picture here exhibited has a child for its chief figure. In "The Carpenter's Shop," "Return of the Dove," "The Order of Release," "The Random Shot," "Peace Concluded," "Autumn Leaves," "The Blind Girl" "Portrait of a Gentleman," "Sir Isumbras at the Ford," "Pot-Pourri," "Apple Blossoms," "The Ransom," "My First Sermon," "My Second Sermon," "Leisure Hours," "The Wolf's Den," "The Minuet," "Sleeping," "Waking"—nineteen pictures in seventeen years—the chief or prominent interest is in the children he has introduced; and if we find him continuing the painting of children to the end, are we to sneer at him for producing "pot-boilers" because his outlook upon childhood had suffered the same change as his outlook upon life? Nothing could be more unjust, nothing more untrue. His love of children was intuitive and passionate; and he rather led than followed the public taste in the rage that his performances created.

It has foolishly been charged against Millais that he was now and again guilty of bare-faced plagiarism. In spite of appearances, no criticism could be more empty or more devoid of intelligence. It is, of course, certain that he adopted the "motives" of

other painters, but openly and frankly, quoting, not plagiarising, and that not from any paucity of his own ideas but from a manifest and admitted desire to measure himself by the masters he selected. Sometimes he did well, at other times he missed the mark: of which failures and successes there are some examples in the Exhibition.

Let us take Sir Joshua Reynolds first. The most obvious case is that of "Hearts are Trumps," a group that immediately recalls "The Ladies Waldegrave." "Cherry Ripe" is as clearly inspired by "Penelope Boothby," and "Little Miss Muffett" in pose and attitude, at least of the lower portion of the figure, is seen to resemble "The Age of Innocence." Master Anthony de Rothschild is an unfortunate experiment in the nature of the "Blue Boy" of Gainsborough—a master who is taken as model in the portrait of "Miss Alice Caroline Millais:" a success as striking as the failure of the other. No doubt a closer study still of Gainsborough is to be found in the charming "Clarissa" not in the present Exhibition—a work so closely founded on "The Hon. Mrs. Graham" in the National Gallery of Scotland that it becomes not only entertaining but extremely instructive. Sir Thomas Lawrence's "Master Lambton" is directly challenged by "The Hon. J. Nevile Manners" (1896—not in this Exhibition) in conception and arrangement if not in firmness, assurance, and surface brilliancy; and Philippe de Champaigne's "Portrait of a little girl holding a Hawk" (No. 1941, in the Louvre) by "Love Birds" (originally called "Une Grande Dame"—not in the Exhibition). Etty and Frost may be said to be closely imitated in "Cymon and Iphigenia," Velasquez in the "Souvenir," even Rembrandt in "Mrs. Heugh," and Mr. G. F. Watts in "Time, the Reaper" and the portrait of "Miss Eveleen Tennant." Millais's object in experimenting upon these masters was two-fold—in the first place, his constant desire was ever to increase his width of artistic view, thus choosing models too widely known to expose him to the mean suspicion of secret imitation; and in the second place, to afford him the advantage and practice of copying the

various masters of the brush—not only their arrangement but their effects—while retaining his entire independence as to model and to colour.

This insistence upon catholicity and upon constant schooling of the painter's eye and hand that require such diligent watchfulness, was ever before his mind. He was never tired of denouncing narrowness, either of sympathy or vision. I recall his words to me nearly ten years ago :—

"People must take a liberal and large view of art," he said. "Admirable as some men are, it is worse than folly for young men to say that they, or others, are the only ones ; or, as many do, that Velasquez is the only Old Master worth looking at. It's as though you said 'there's only one flower, and that's a poppy—or a rose.' And, mind you, if it's bad for the student to accept this extreme narrowness of view as the leading tenet of his artistic faith, it's infinitely more mischievous for any living painter—the master—for him to have a little group of courtiers to bow down to him, and worship him, and continually tell him that he's the only one. Yet that is a sad and prominent fact to-day. The artist, like the people, must keep an open mind, and seek out the fine things and accept them, no matter from whom they come. He should glean from every school to keep his view large and liberal. Do you know what I do? Whenever I can get down to the National Gallery, I always go at once to the diametric opposite of my own manner of feeling and work. I go first to the Van Eyck, and to the wonderful little Bellini, and then I walk round and study the rest. I'm sure it's the only way. But as for praising, and studying, and worshipping, only one school, or one man. . . . . No, painting is quite hard enough (and quite delightful enough) without narrowing one's vision and focusing one's idolatry."

It is likely that now for the first time Millais's ability as an animal-painter has been recognized by the public ; yet it is twelve years ago since Ruskin wrote to Mr. Gordon Crawford "Looking back now on the painter's career . . . I am more disposed to regret his never having given expression to his power of animal painting—

wholly unrivalled in its kind, than any of the shortcomings in his actual work." Had Millais given his attention to the lower instead of to the higher animals there is little doubt that he would have been a far greater animal-painter than Landseer, though not so popular: for he never sought to humanize them as Landseer did, to the delight of an animal-loving but somewhat unthinking public. For Millais a dog was a dog, to be loved as such; and not half-apotheosed into a human being. And he painted him with a vigour of brush, a perfection of colour, a knowledge of form and habit, and a sympathy that never degenerated into undue worship—that together have made such animals as he has given us unsurpassed in English art. It is true that he rarely painted a horse, and that the charger on which Sir Isumbras crosses the ford would not pass muster at Tattersall's. But in the execution of dogs he has never been excelled. The greyhounds in "Isabella," the collies in "The Order of Release" and "Effie Deans," the bloodhound in "The Ransom," the deerhound in "Twin Daughters of T. R. Hoare, Esq." and in "Peace Concluded," and the smaller dogs in small pictures, are as full of dog-nature as of artistry. Not even M. Lambert or Madame Henriette Ronner ever painted a better cat than that which appears in "Puss-in-Boots," or recorded kittenly distress with more astonishing realism and success than in the dejected passenger in the cradle in "A Flood."

Lower in the scale we find two pictures of mice—in "Mariana" (1851) and "Cinderella" (1881). The thirty years that separated the two pictures show no failure of observation. The curious twist that a mouse gives to its body when it stops and half settles in its flight, the strange stiff-suppleness of its tail, the curious mixture of boldness and timidity, and the intelligence in its bead-like eyes, are here reproduced with a skill that will be appreciated by every student of natural history. Again, the lizards in "Ferdinand lured by Ariel" have been painted in the queer poses so characteristic of them, as assuredly they have never been painted before, and the hawks and rooks, crows and pigeons,

pheasants and robins, the kingfisher, finch, and swallow, all have been rendered in a manner that silences the adverse critic.

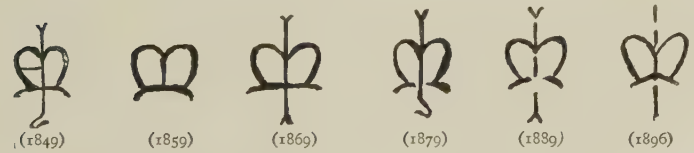
THE BLIND GIRL. (1856)

(*By permission of the Corporation of Birmingham.*)

It is to be regretted that few serious studies in pencil for his earlier pictures could be included in the present Exhibition. A few years ago (about 1894) Millais sought for them for a particular purpose, and then made the abominable discovery that all he

thought he had—with a single exception, I believe—had been stolen. That exception is a study for the recumbent figure in the centre-fore-ground of "Apple-blossoms." Apart from the "St. Agnes,"—to which reference is made elsewhere—and "The Vale of Rest," there are few drawings in black-and-white of the very first importance. Had the Academy thrown open another room and filled it with proofs, or even prints, from the chief books, stories, and poems, that Millais illustrated, the artist's reputation would incontestably have been raised even above the extraordinary height at which the display of pictures has placed it.

It is no exaggeration to say that had Millais never painted an oil picture, never executed aught but the book-illustrations referred to, he would still have been recognized and accepted as among the great men in the world of English Art. It is, perhaps, the irony of fate that Millais, who championed so gallantly the cause of black-and-white both within and without the Royal Academy, and who set such store by his own achievements in that branch of art, should have been absolutely ignored as a wood-draughtsman by the great institution he loved so dearly, and that, so far as the Exhibition is concerned, the world has been left in complete ignorance of some of the most noble of his achievements. Of Millais's etched work also there are no examples.



Signature-Monograms on the Pictures of Sir J. E. Millais.

NOTES ON THE PICTURES EXHIBITED AT THE ROYAL ACADEMY, 1898

GALLERY I

1. Memory (1852). This beautiful little head is a portrait of the Marchioness of Ripon. Compare the water-colour of the same lady, No. 217 in this Exhibition, executed in the following year. The oil portrait belongs to the same year, and is painted in the same manner as the "Mrs. Coventry K. Patmore" (not in the present Exhibition).

3. Cymon and Iphigenia (1848–1851). This bucolic rendering of the theme that has been treated with such dignity by Reynolds and Leighton, is conceived in the spirit of Etty and Frost. Cymon, a rollicking rustic, newly-awakened to the charms of womanhood, is leading the fair maid—little "asham'd of such a guide"—in a riotous dance. Ford Madox Brown declared that Etty "taught Millais and all our school to colour," but added that Millais and, in a minor degree, Mr. Holman Hunt, were the only ones who sought, and found out, his secret. The composition, arrangement of figures, colour, and general design, make this picture an unusually creditable performance for a youth who had just left the schools. Clearly based on Etty—especially in the painting of flesh—it was begun in 1848 and then put on one side when the young artist, converted to Pre-Raphaelitism, threw his energies into the "Lorenzo and Isabella." In 1851 he took "Cymon" up again, and completed the foreground flowers and growth with as much Pre-Raphaelite precision as the picture would bear; but not caring, no doubt, to exhibit it, he sent it to Christie's, where, in 1853, it was sold by auction. The humour in the vacant eyes and grinning face of Cymon is quite in the traditions of the Leslie School.

4. W. Hugh Fenn (1848). Painted before the foundation of the P.-R.B., from the father of the artist and writer, Mr. W. W. Fenn. In 1848 Mr. W. H. Fenn took a cottage at North End, Hampstead, and there "Johnny," as he was called in the family, was constantly sketching. When he had "Isabella" on the easel he promised Mr. Fenn that if he would sit (as he accordingly did) for one of the figures in that picture he would "paint his portrait for William." This was done, but a further condition was imposed by the young artist: that an earlier portrait which he had painted of Mr. Fenn should be thereupon destroyed.

5. Hampstead Heath (1848). Probably executed in 1848 on the occasion of Millais's visit to the Fenn's, as just recounted, at North End, Hampstead Heath. An extremely elaborate and patient sketch—one of many of the sort he made at the time.

6. Stella (1868). Chiefly notable as the finest figure-painting the artist had hitherto accomplished, executed with surprising freedom and dash. There is here unprecedented power of handling, and it is obvious that what almost amounts to the *bravura* of it concerned the artist more than the subject. This picture, like the companion, "Vanessa" (12), has suffered some deterioration by change of colour; but it remains one of the finest things in the galleries.

The subject is, of course, the "Stella"—Miss Esther Johnson—who was Dean Swift's pupil and *innamorata*, whom he privately married in 1716. She holds a letter which brings bad news, and seems to wring her heart. Not only for brushwork, and for colour, is the picture remarkable; but for the expression of the face. The sentiment of the unexplained drama is admirably conveyed; but it is something of a disillusionment to those who look upon the picture as a fancy portrait, to know that, at the period the artist has dealt with, "Stella" was not less than forty years old.

7. Leisure Hours (1864). This beautiful portrait-group of the daughters of the late Sir John Pender now belongs to one of the sitters. The effect is superb of the firmly-drawn little figures of two charming children in dark red velvet frocks seated on a green

drugget, against a coloured stamped-leather screen, while a bowl of gold-fish in the foreground strikes a lighter note of colour. The handling is still a little hard, especially when considered in comparison with "The Parable of the Tares" of the following year. The sight of this picture seems to have been an education for Millais's friend George du Maurier, at that time working modestly on *Punch*.

8. Peace Concluded, 1856 (1856). [Incorrectly named in the official catalogue]. This picture of the invalided officer, surrounded and leant upon by his family, comes nearest to commonness of any of Millais's early works. But its extraordinary ingenuity and invention must be acknowledged; the draughtsmanship is fine; the dog rendered in a manner Landseer could hardly have excelled; texture throughout is as accurate and suggestive as imitation could make it; but even the fine painting and charming arrangement of the expressive myrtle branches at the back cannot reconcile one to the blatant contrasts of colour that are the chief disturbing element in this picture. There is no softening mystery; and it is difficult to understand Ruskin's assertion that this picture would "rank in future with 'Autumn Leaves' as among the world's masterpieces." The complexity of the composition has been extremely cleverly managed; and there is ingenuity of another sort, in the grouping of the well-modelled toy animals with which the children are playing, so as to epitomize in them the Crimean War and the political situation in the East. Millais's other friends were not so enthusiastic as Ruskin. Dante Gabriel Rossetti, writing to Mr. Miller, plainly called it "a very stupid affair to suit the day—but very big, and fetching him £900! without copyright, for which he expects £1,000 more." Madox Brown adjudged it—"colour bad, but some expressions beautiful, and lovely parts." It appears as though Millais had taken a hint from Mr. Holman Hunt's "Awakening Conscience," and taken it wrongly; just as his "Rosalind and Celia" conveys the idea of being in some sort inspired by Mr. Hunt's "Valentine and Sylvia."

9. The Vale of Rest (1858). This was Millais's favourite

AUTUMN LEAVES. (1856)

(By permission of the Corporation of Manchester.)

picture—that by which, he said, he set most store. The subject was suggested to him by a somewhat similar scene which he witnessed when travelling through France; but Ruskin challenged the statement that nuns anywhere dig the graves for their sisters. The artist has grafted on to the subject the Scotch superstition that a coffin-shaped cloud in the sky at sunset forebodes death. The face of the sitting nun shows that she has seen the purple cloud and understands the symbol. There is almost oppressive sentiment in the luminous sky, against which the belfry so eloquently stands forth in the fading yet still brilliant light. The vigour and fine action of the woman who digs contrasts with her who sits inactive, realizing coming disaster—quickened with emotion as on the right are seen to be advancing the torches of a funeral procession. The painting of grass, mould, landscape, figures, and sky shows Millais at his best. It is objected that this is an English churchyard that is here presented. The truth is that the broad facts of the scene were painted from the doorstep of Bowerswell in Perth—the first home of the artist's wife, where throughout their lives they were constant visitors.

"The Vale of Rest," which, as explained elsewhere, shocked and almost outraged the public—as it appears to us at the present day, past all realization or belief—when it was first exhibited, was in some respects re-painted soon after. *Punch* protested, and Ruskin only half defended, the more naturally, perhaps, as this picture emphasized that deviation from the P.-R.B. path which Millais heralded the year before in "Sir Isumbras." It is the chief work of his transitional period. For years it remained unsold at the price of £600, with no one to appreciate in it one of the most beautiful—alike in colour and sentiment—of all the artist's works. But in the Graham sale in 1886 it fetched three thousand guineas, when Mr. Tate acquired it for the nation. It was first exhibited with the quotation "Where the weary find repose."

10. The Rescue (1858). Mr. Mike Halliday, Millais's friend and Leech's (whom the latter has made familiar to thousands through his drawings of "Mr. Tom Noddy" in *Punch*—to Mr.

Halliday's delight) suggested the work to the artist, hurrying him off when the report reached them that a fire was raging, and impressing on him the opportunities as well as the difficulty of the subject. The picture was painted in the greatest haste, for it was undertaken but a very short while before the Royal Academy Sending-in day; indeed, the painter had to sit up all the preceding night, and it was then he executed, from nature, the dawn as it broke in at his studio window, revealing the houses that backed his Langham Chambers room. Ruskin defended the appearance of haste in the execution, which he contended was well suited to the excitement and action of the subject.

The effect of ruddy light was obtained by the device of using a brazier and ruby glass. But the artificiality and still more the chromatic untruth were savagely attacked. It was pointed out that the flames of burning wood emit yellow and green rays in abundance. Blazing timber, even incandescent bricks, would not cast such a colour, except in a modified tint upon the clouds above; that a fire such as this throws an orange light at most, and that therefore the children's night-dresses should have been yellow with grey in the shadows, and the fireman's green cloth uniform yellow-grey. The latter part of the contention Ruskin demolished, for nearly-black is always quite-black in full juxtaposition with violent colour. But he could not meet the argument that to accept as true the ruddy glow one must agree that it is a houseful of Bengal fire and nitrate of strontian that is alight. Seen by artificial light the picture almost succeeds in concealing this error of fact.

The dramatic quality need hardly be pointed out—the mother's passionate joy and gratitude following on her agony, the extremely well-realized attitudes of the three children, the contorted forms of the hands, and the feet crisped with fear. Mrs. Nassau Senior sat for the mother.

When it was exhibited (Millais being then an Associate of the Royal Academy) the picture was hung above the line. Rossetti wrote to William Allingham, with amusing exaggeration, how

"Millais yelled for several hours and threatened to resign till they put it right." It was sent in 1856 to the Liverpool Academy where it lost the prize annually awarded, by a single vote. On Thackeray's recommendation Mr. Joseph Arden of Cavendish Square and Rickmansworth Park purchased the picture, which Ruskin declared "is the only *great* picture of the year." When the picture came up at Christie's at the Arden Sale, it appeared covered with spots which, said the auctioneer, the artist was ready to remove. But the Executors declined the offer, and the picture was sold "with spots."

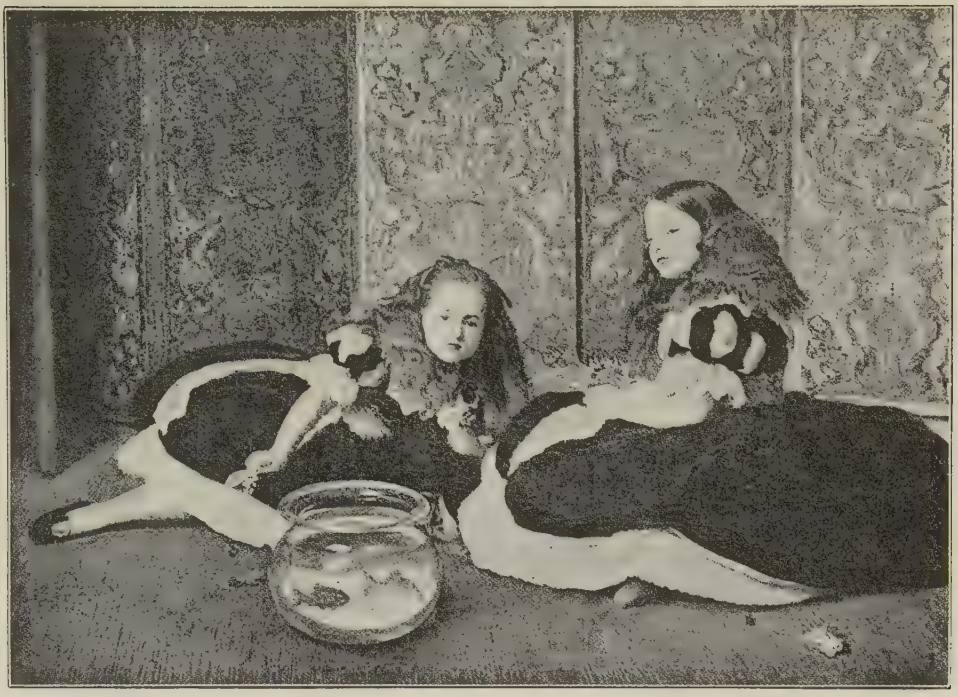
11. Ophelia (1852). One of the greatest of Millais's conceptions as well as one of the most marvellously and completely accurate and elaborate studies of nature, ever made by the hand of man. The moment selected is when

> "her garments, heavy with their drink,
> Pull'd the poor wretch from her melodious lay
> To muddy death."

The robin whistles on the branch while distraught Ophelia sings her own death-dirge, just as she sinks beneath the water, with eyes wide open, unconscious of her danger and of all else. It is one of the proofs of the greatness of this picture, that despite all the elaboration, less worthy though still superb, of execution, the brilliancy of colour, diligence of microscopic research, and masterly handling, it is Ophelia's face that holds the spectator, rivets his attention, and stirs his emotion.

Tom Taylor alone (*Punch*, 1st vol. 1852, p. 216) accorded this picture a reception due to its merits, and his enthusiastic praise did more to console and encourage the painter than all the abuse of the rest of those who chose to make themselves heard.

For this picture sat Miss Siddal who, eight years later, became Mrs. Dante Gabriel Rossetti. She was discovered, it is said, by Walter Deverell in a bonnet-shop, when her wealth of copper-golden hair first attracted his eye. Rossetti persuaded his mother to ask her to sit, which she did to Mr. Holman Hunt, Rossetti, and Millais. "She was a beautiful, pure, and lovable creature,"



Leisure Hours. (1864)

(*By permission of Lady des Vœux.*)

religious and charitable, and Rossetti fell in love with her. To Ruskin and her friends she was "Ida," but to Rossetti she was "Guggum," who learnt to draw and whose works are full of poetic imagination if not technically accomplished. Those who knew her bear witness that Millais has succeeded in rendering in his "Ophelia" the "unworldly simplicity and purity of aspect" that distinguished her.

The "weeping brook" and background were painted at Ewell River at Kingston, close by where Mr. Holman Hunt was busy at the time on the landscape of his "Hireling Shepherd."

12. Vanessa (1868). A worthy companion to "Stella," and one of Millais's most brilliant works. "Vanessa" (Miss Esther Vanhomrigh) and her rejected offer of marriage to the Dean will be remembered by the readers of his "Cadenus and Vanessa." Millais has appreciated the pathos of the story while using the brush with the greatest freedom:

> "Cadenus, to his grief and shame,
> Could scarce oppose Vanessa's flame; . . .
> But friendship, in its greatest height,
> A constant rational delight . . .
> Which gently warms, but cannot burn,
> He gladly offers in return."

13. Forbidden Fruit (1875). The painter's youngest daughter, dissatisfied with the embargo that has been laid upon her apple. A good sketch and, from the signature, considered finished. This was not a good year in which to judge of Millais's figure-painting; it was the year of the daughters of Mr. T. Evans Lees (Nos. 76 and 80).

14. The Parable of the Tares (1865). This picture (commonly called "The Enemy sowing Tares" and accompanied on its first exhibition with the quotation from Matt. xiii., 25.—"But while men slept, his enemy came and sowed tares among the wheat") is founded on one of the designs executed by the artist in 1853 of "The Parables of our Lord," published by Routledge. This, and two others,—"The Parable of the Lost

Piece of Money" and "The Parable of the Strayed Sheep" were afterwards worked out, the last-named in water-colour.

This Fagin-like figure—an enemy, no doubt, but more in the nature of a malignant satyr—malevolent, maleficent, hateful—than the Enemy of Man: a malicious rascal who, from want of dignity, is contemptible and despicable. Therefore, although almost a great picture, it falls short of being grand. The landscape, with its saffron gleam of sky through the noisome cloud, is extremely fine; and, with the personification of cunning and malignity in wolf and snake, a work of true imagination. Millais painted this picture and offered it as his Diploma work; but the Council of the Academy, blind to its merits, rejected it: it is said that some saw in it some resemblance to one of the members. Not for three years after did Millais send in the other. (See No. 123.)

15. Stitch, Stitch, Stitch! (1876). An illustration of Thomas Hood's poem, realizing its pathos, if not all its misery, in the piteous expression of the face and in the eyelids red with strain of work and wakefulness. The grey scheme of colour well fits the subject, and the silvery quality that pervades it gives it independent artistic value. The model who sat for this figure is the same whom, two years earlier, Millais painted in "The North-West Passage."

16. Joan of Arc (1865). Of course, a pure anachronism, whether in respect of the type of model or of the armour she wears. Joan is unmistakably a Victorian young woman, clothed in a red skirt and a half-suit of steel and chain-mail. But the spirit is eternal—a world of faith, devotion, and strength of purpose is in the face and attitude in this figure kneeling before some shrine as she vows herself to France. The quiet force, the masculine handling, and finely painted flesh claim attention not less than the tenderness of the whole. In the skirt referred to we see the love of solid red skilfully managed in which Millais revelled about this time—beginning with "The White Cockade" (1862—No. 60) and ending with "The Minuet" (1866—No. 34).

17. Miss Alcyone Stepney (1880)—first exhibited as "Miss

Catherine Muriel Cowell Stepney." Another proof of the painter's comprehension of child-thought, attitude, and expression, and of sympathy with its wondering simplicity and unconscious individuality. A charming figure admirably placed on the canvas; but the flesh-painting is not in Millais's better manner, even at the same period.

18. The Martyr of the Solway. Margaret Wilson was martyred for her Protestantism in 1680. She was bound to a stake in the Solway Firth and left to die in the rising tide, her agony—which here seems to have resolved itself into resignation—increased by the sight of her fellow-victim, Margaret MacLauchlan. They had been offered their lives, Macaulay tells us, if they would abjure the cause of the insurgent Covenanters and attend Episcopal worship. Her companion, an aged woman of eighty, was placed nearer to the sea, that Margaret Wilson might see her die; and when this young girl of eighteen was well-nigh drowned, the rising waters choking her as she sang her psalms aloud, she was rescued and offered her life if she would recant. This she indignantly refused to do, and she was taken again into the water and left to die at her stake, in King James the Second's name. Her epitaph is to be seen in Wigton Churchyard, ending thus—

> "Within the Sea, tied to a Stake,
> She suffered for Christ Jesus' sake."

C. B. Birch, A.R.A., modelled a statue of the same martyr and exhibited it in the Royal Academy, 1889. This picture was presented to the Liverpool Corporation Gallery (the Walker Art Gallery) by Mr. George Holt, in 1895.

19. "Charlie is my Darling" (1864). The spirited and imperious, yet rather uninteresting Scottish lassie, is supposed to be humming the Jacobite song while waiting for her horse. Since Millais's first visit to Scotland in the early 'Fifties, and subsequent marriage there, he was never tired of painting purely Scottish legends and Scottish landscape. The country lore pleased his taste as well as the Scottish light suited his painting.

20. "My Second Sermon" (1863). Supplementary, of course, to "My First Sermon" (No. 26). When this picture was brought before the Committee sitting at the Royal Academy in 1864, it was at first unanimously rejected, on the ground that it was a palpable imitation of "My First Sermon" that had achieved success the year before—a plagiarism that must be sternly repressed; for it was not recognized at the time that the picture was the work of the same artist. Miss Effie Millais, now Mrs. James, sat for this work.

21. The Black Brunswicker (1860). A leave-taking before Waterloo, typifying the love of life and glory of death. The girl strives, ineffectually, to hinder or at least delay the departure of her lover; he, impatient, is in a hurry to be gone, sharing the grim determination of his cross-and-skullbones regiment to be revenged upon the French for their conduct when in occupation of Brunswick. An admitted pendant to "The Huguenot," which had been painted eight years before, but was much inferior to it in dignity and general elevation of conception, it completed Millais's reconciliation with the public—perhaps the more readily for that. Love of imitative detail still distinguished the artist's work—in the green paper that has "crinkled" away from the wall, and in the painting of the white satin dress, which was rapturously received as being the equal of any that Terburg ever wrought; and the skilfulness with which the little dog is rendered, that adds its supplications to its mistress's, helped to set upon the work the seal of popular approval. The bold colours—the green of the wall, the purple of the man's cloak, the brown of the door, and the red in the velvet bows of the lady's dress fall into a powerful harmony.

Mrs. C. E. Perugini—Charles Dickens's younger daughter Kate, still welcomed on the walls of the Royal Academy—sat for the girl; the man, whose big head and small face are not altogether pleasing, even as a type of a Black Brunswicker, was a professional model.

22. Asleep (1867). (Correct title "Sleeping.") Remarkable

not only for the charmingly painted study of a pretty child's face, but chiefly for the triumphantly executed exercise in tone and texture in the white coverings of the bed. It is a portrait of the artist's daughter, Miss Alice Caroline Millais.

23. Lorenzo and Isabella (1849). (Commonly known as "Isabella," and more familiarly as "The Kick.") Suddenly leaving aside the canvases which he had upon the easel in 1848—when the Pre-Raphaelite Brotherhood was established—Millais planned this work in November and carried it on, in Mr. Holman Hunt's words, "at a pace beyond all calculation." This picture, founded upon Keats's poetical paraphrase of Boccaccios's story, is a landmark in English Art, and the visible foundation and starting point of a movement which ended in revolution. Mr. Hunt calls it "the most wonderful picture in the world" for any lad under twenty.

When it was exhibited the following quotation from the 1st and the 21st stanzas of "Isabella, or the Pot of Basil" appeared in the catalogue—

> "Fair Isabel, poor simple Isabel!
> Lorenzo, a young palmer in Love's eye!
> They could not in the self-same mansion dwell
> Without some stir of heart, some malady;
> They could not sit at meals but feel how well
> It soothed each to be the other by;
> * * * *
> "These brethren having found by many signs
> What love Lorenzo for their sister had,
> And how she loved him too, each unconfines
> His bitter thoughts to other, well-nigh mad
> That he, the servant of their trade designs,
> Should in their sister's love be blithe and glad
> When 'twas their plan to coax her by degrees
> To some high noble and his olive-trees."

The plaintive story which, under the influence of Rossetti, Millais selected for his first trumpet-blast, illustrates the enthusiasm with which he threw himself into the spirit of this Anglo-Italian renaissance and showed British art of the 'Forties how ascetic and

JOAN OF ARC. (1865)

(By permission of Sir Cuthbert Quilter, Bart., M.P.)

gothic an Englishman could be. We see the ill-fated loves of Isabella and the trade-assistant of her brothers, who, sitting opposite, watch with rage how tenderly she takes the orange—the symbolically blood-red orange—that Lorenzo has cut for her. The one in his idle rage cracks a nut as he willingly would crack Lorenzo's head, upsets the salt, and viciously kicks at the gentle greyhound that his sister fondles. The other looks with treacherous smile across his wine-glass, a man to whom the "serpent's whine" is natural; and the third watches too, with well-restrained anger; while the nurse—"an aged dame"—observes with apprehension and foreboding the violence of the eldest and most demonstrative "money-bag." The ingenious composition, recalling in a measure one of Veronese's "Feasts," is supported by the excellence of colour, fine execution, and extraordinary finish, which attains its highest perfection, perhaps, in the head of Isabella. The drawing is as certain and as pure as Holbein's, and far less hard than at first sight appears. There are passages of colour—such as the green cover to the kicker's chair—worthy of Van Eyck.

The characteristic at which the painter expressly aimed was precisely that which most offended the public of the day: the heads, in accordance with the tenets of Pre-Raphaelitism, were actual portraits, and not models selected and adapted, Post-Raphaelite fashion, to the characters represented. Yet there was not blind imitation, absolute transcription of the model with all his peculiarities: for example, the portrait of Dante Rossetti, the furthest figure on the right, is given with black hair to suit the picture; but he was really fair. Yet the portraits are all striking. Isabella is a likeness of Mrs. Hodgkinson (who died recently—the wife of Millais's half-brother); Lorenzo is partly Mr. William Rossetti and partly C. Compton; the man wiping his lips is Millais's father; he peeling an apple is W. Hugh Fenn (see No. 4); he in the act of drinking, Dante Rossetti; the kicking "money-bag" is John Harris, then a student at the Royal Academy; his brother has been said to be Mr. F. G. Stephens,

P.-R.B., and for many years art-critic of the "Athenæum," but this, I believe, is an error; his neighbour is William Bell Scott; while the serving-man is Mr. Wright, an architect—he, probably, who contributed to the Academy of 1854. It looks, no doubt, a little odd in the composition that the line of guests on the right-hand of the table should be so extended, and on the left so restricted. For further symbolism the hawk tearing the feather on the back of the "money-bag's" chair may be observed; and for skill in painting, the maiolica of the dessert plates on the table. Isabella's figure and especially her head and head-dress, as well as other of the costumes in this picture and the general suggestion of stiffness of pose, are based, as has already been said, on the plates by Mercuri in Bonnard's book of Costume – the publication of which aroused so much enthusiasm among the Brotherhood. Isabella is the Beatrix d'Este (Plate 55) just as that of the Contessa di Cellari, in Luini's picture in the Church of S. Maurizio gave Rossetti his superb figure of the chief lady in his "Borgia Family." The critics said that the Millais picture looked as if it had been "passed through a mangle"—with what result will be seen when "The Carpenter's Shop" is discussed.

24. Just Awake (1867). (Correct title "Waking.") Companion picture to No. 22, and a portrait of Miss Mary Millais; and in respect to the figure not nearly so good a work, although the study of whites and of texture is hardly less remarkable.

25. The Order of Release, 1746 (1853). (Not "1745" as in Official Catalogue; in the original catalogue the date was misprinted 1651.) The picture which, after "The Vale of Rest" and "The Eve of St. Agnes," was Millais's own favourite. This drama deeply stirred many even of those who could not enjoy the technique; but the critics would have none of it, for they objected to the photographic realism they could not understand the motive for, although some admitted that the picture was saved by its colour. Yet the painting of the legs of the ill-favoured—yet, as Mr. Andrew Lang bears witness, charac-

teristic—"Hieland" child, of the steel keys with the rust upon them, and of the faded primroses that the child lets fall, and above all the fine rendering of the exultant collie, could not be denied. What most troubled them was the fact that the gaoler, who so suspiciously examines the order of release, has let his prisoner out before the paper is delivered to him, and that in the ugly child there was no concession to public sentiment; and these considerations left no room for admiration for the quiet smile of intense triumph so finely rendered on the face of the woman—an undemonstrative yet profound joy, in sharp contrast with her husband's unstrung outburst. Lady Millais, who was two years afterwards to become his wife, good-naturedly stood for the woman, and it is one of the best portraits ever executed of her. So great was Millais's passion for accuracy that he obtained a genuine order of release signed by Sir Hildegrave Turner when during the war he was Governor of Elizabeth Castle in Jersey, and so faithfully did he copy it that the late Colonel Turner, the Governor's son, who knew nothing of the matter, recognized with surprise his father's signature in the picture as he walked through the gallery in which it was exhibited. For this picture the artist was paid £400 at the Royal Academy—at that time considered one of the highest prices given for a modern painting.

26. My First Sermon (1863). Portrait of Miss Effie Millais (Mrs. James). Here Millais was in entire concord with the public taste, and the picture, along with "The Eve of St. Agnes," secured his election as full Academician seven months later. The feeling for child life, charmingly convincing though it is, even the tact with which the artist has avoided the commonplace, are not so striking a feature as the treatment of the strong colour with force yet with characteristic restraint. This is another of the red-dress pictures to which allusion has been made under No. 16.

27. The Love of James I. of Scotland (1859). When, in 1406, King James was being sent while yet a child to the Court of France where he was to receive his education, he was captured, and imprisoned in England for nearly twenty years. Jane

Beaufort, the Earl of Somerset's daughter and cousin to Henry V., fell in love with him and sought to lighten with her affection the days of his captivity. It is open to doubt whether James, who was so brilliantly educated during his incarceration in this country, was ever confined so like a criminal in a broken-down gaol as to be approachable only in the manner depicted by Sir John. The colour — the pure blue of the lady's dress the dominant note —is as strong, and the handling as incisive as ever; but the picture can hardly he considered among Millais's most successful efforts. In spite of passages of great beauty, the picture is not an attractive one.

28. Head of a Girl (1857). Fine execution and incisive draughtsmanship, closer perhaps to the workmanship of Mr. Holman Hunt than any other picture in the gallery. It is a portrait of the painter's sister-in-law, Miss Gray, afterwards Mrs. Stibbard.

29. The Conjuror (1864). A sketch made in the year of his Academicianship for a picture never carried out. Extremely facile in composition, revealing a new side to the artist's character; but the colour is hot and disagreeable.

30. The Ransom (1862). One of the few elaborate figure compositions of the painter. The story is manifest enough, but except in the touching attitudes and figures of the two little girls the drama is unmoving and unconvincing: almost as much of a "costume-piece" as the "Mercy" still at Millbank. Moreover the figures seem too big for the frame, so that they appear like actors on a drawing-room stage. But the painting is superb, with just as much Pre-Raphaelitism left in as may fill it with the interest which otherwise, save for the children, we might not feel for it. There is a suggestion about it of the work of Baron Leys which is extremely agreeable. Millais did not care for it; he referred to it as "the picture with the dreadful blue-and-white page in the corner."

32. Portrait of a Gentleman and His Grandchild (1849). The infinite patience and imitative skill in draughtsmanship, the

brilliancy of execution and the power of reproducing the brightness of sunlight have manifestly been acquired before the lesson had been learned of harmonious effect and of subordinating the parts to the whole. This portrait of Mr. Wyatt, the print- and picture-dealer and frame-maker of Oxford, who died in 1853, is unflinchingly true, and as matter-of-fact, despite its character, as the flowers in the room and in the garden, or the family china in the case behind him. It has all been set down with pitiless and remorseless solicitude. The quaint little Dutch doll-like child has received the painter's most earnest attention, and the head of Mr. Wyatt has been stippled up as carefully as that of Mr. Combe, at Oxford.

GALLERY II

33. The Woodman's Daughter (1851). This charming illustration of the earlier verses of Coventry Patmore in his story of Gerald the Woodman and "poor Maud" his daughter, gives no hint of the climax of the poem, that points the moral of the incompatibility of class and class. But the picture, like so many others, was received with derision and none would buy until the late Mr. Hodgkinson acquired it, and in the end bequeathed it to Sir John Millais for an heirloom in his family. It is unnecessary to draw attention to the exquisite quality of the painting, to the extreme industry, loving care, truth, and delicacy that pervade it. In the drawing and modelling of every leaf, each has character of its own; even the strawberries painted conscientiously from fruit which was purchased from Covent Garden at some fabulous price in the month of March, and, after first serving as models, was then eaten with proper respect and due gratitude and devotion. Throughout the canvas we have actual fact prettily seen and tenderly and passionately, if not profoundly, recorded; no Fleming or Dutchman ever surpassed it. For symbolism we have the bird's feathers at the boy's foot to compare with the hawk tearing a feather in "Isabella," and the cat with the bird in Mr. Holman Hunt's "Awakening Conscience." The landscape is the finest Millais had yet executed, and with its thoroughly understood trees and bold glimpse of sky and cloud added emphasis to the painter's individuality in his view of nature. The head of the girl (at one time voted "ugly") was unfortunately re-painted by the artist in 1886—after an interval of thirty-five years—as well as the arm, boots, and parts of the frock, which also has been lengthened behind: with what disastrous consequence all may see. This picture was begun while "The Carpenter's Shop" was on the easel.

34. The Minuet (1866). A portrait of Miss Effie Millais (Mrs. James). A little girl in red—a colour more subdued than in red-dress series (see No. 16)—in gown of the Queen Anne period, is prepared with a full sense of responsibility to step the stately measure which, according to Adam Smith was introduced from the Moors, or, in the opinion of Hawkins, from the Poitevins. One of the painter's "prettiest" pictures, it is also among his best.

35. Esther (1865). The most modernly treated of Millais's early works. The queen, who has "put on her royal apparel" appears to have donned an Oriental robe, more consonant in its strong harmony with the audacious brilliancy in vogue at the present day than with the more solid strength of forty years ago: a dress evidently painted rather for the sake of its glory of colour than for that of the woman it decks.

36. "Swallow! Swallow!" (1864). It may well be doubted whether the artist was as much interested in painting this picture as in making the water-colour (see No. 207) from which it was wrought. There is a heaviness about it which, it must be admitted, is to be seen in other paintings of this year (but not in the "Leisure Hours"), and not apparent in Millais's other work immediately before and after. To the line from Tennyson's "Princess," "Tell her—tell her—that I follow thee" (which is the motto of the picture), excellent point is given by showing that the maiden's love is not more patient than the lover's. Mrs. Stibbard, when Miss Gray, the painter's sister-in-law, sat for this figure.

37. John Hare, Esq. (1893). Friend of the painter. Though brown in the flesh-tints and not quite true in the lines of the face, it is nevertheless a good likeness of the distinguished actor—thanks to the subtlety of the expression. It was the best picture of a bad year.

38. Autumn Leaves (1856). In most respects Millais's chief early masterpiece. Even before it was finished Ford Madox Brown pronounced it "the finest in painting and colour he has yet done, but the subject somewhat without purpose and looking like portraits," and when it was exhibited Ruskin declared, what

THE MINUET. (1866)

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all have since endorsed—"it will rank in the future among the world's masterpieces." Mr. Lang has expressed the truth that most will feel when he says that "you can hear the whisper of nature in the twilight."

This burning of autumn leaves and piling on of more, is in the completest poetical harmony with the scene, the landscape, and the evening time. Millais has shown here how he can paint the time of day and render it to perfection. Those who ought to have known better objected that the picture told them no story, as if poetry, colour, sentiment, and composition were not enough. It shows us the effect of the poetry of landscape upon this simply yet exquisitely placed group of rather plain children—the solemnity that is upon them as much as on the scene—even while the painter draws and models every leaf with perfect truth and beauty, and places it there, a subdued glory. If all this be not story enough, there is the contrast between these young children in the spring of life burning at sundown the sere and yellow leaf, while "the glow within the darkness that all can see adds a significance which all must feel."

This picture, which was painted at Annat Lodge, Perth, was the fount of inspiration of Mason and Fred Walker. It was executed, strange to say, in the same year as the wholly unpoetical "Peace Concluded," and in both of them may be seen some failure of medium or pigment (? violet-madder) in the shadows. In "Autumn Leaves" this is unfortunately most noticeable in the face of the right-hand child. The two taller girls were Millais's little sisters-in-law, afterwards Mrs. Stibbard and Mrs. Caird; the others were the gardener's children.

Mr. Stuart Taylor tells the following story of the disposal of the painting: "When the picture reached Mr. Eden of Lytham he disliked it and asked the painter to take it back; but his mother, Mrs. Millais, said this was impossible. He was then told to sit opposite to it when at dinner for some months and he would learn to like it. He tried this, but, alas, disliked it more and more. One day a friend—I think Mr. Miller of Preston" [this is possibly

a mistake for Mr. J. Leathart] "called, saw the picture, was enchanted, and said: 'Eden, I will give you any three of my pictures for "Autumn Leaves."' 'As you are a great friend,' said Eden, 'you shall have it;' and so the picture changed hands."

39. A Widow's Mite (1870). Painted when Millais was living at Cromwell Place South, not far from the Hospital for Consumption, in honour of which institution, in some degree, this picture was produced. The same model sat in the previous year for "The Gambler's Wife." Lord Leighton said that this was the best female head Millais ever painted.

40. Mrs. Charles Stuart Wortley (1887). Portrait of the artist's daughter Alice Caroline, painted on the occasion of her marriage. A picture notable for its appearance of brilliant summariness.

43. "The little speedwell's darling blue" (1892). The title in the Official Catalogue would suggest that the child's name was "Little Speedwell." The title has reference only to the flower as in the line in "In Memoriam" from which it is quoted:

> "Bring orchis, bring the foxglove spire,
> The little speedwell's darling blue,
> Deep tulips flashed with fiery dew,
> Laburnums, dripping-wells of fire."

Millais was hard put to it to find a title for the picture. "Not 'Forget-me-not,'" he said hurriedly; "I don't care for it. Besides, I've named one picture so already." It is for the grace and delicacy of the drawing and the silveriness of the colour that this picture is so highly esteemed among admirers of the artist's latest work.

44. Olivia (1882). The sentiment of sadness has been well conveyed in this fancy-portrait of Goldsmith's heroine. The picture is vigorously drawn; but it is somewhat heavy and is certainly not among the painter's successful presentments of female beauty.

45. The Proscribed Royalist, 1651 (1853). This drama admits of several interpretations. It is the daughter succouring

the father—the mistress her lover—the sister her brother—in that reign of terror when to harbour a Cavalier meant condemnation, when every rustle of leaf or squirrel sounded like a footfall, and the shadow of every branch seemed like that of a man—of a spy. The wonderful strength of light and justness of the shadow, the grey and mossy bark of the tree, the carpet of last year's leaves that strew the ground, the woe-begone countenance of the grateful Royalist in hiding, the natural attitude of the brave yet timid girl as she turns in anxious dread, and the rich enamel-like colour of her stiff satin dress, all testify to the strength of the painter. Mr. Arthur Hughes, the artist and what I may call the Pre-Raphaelite Foster-brother, sat for the man on whose head a price is set; and Miss Ryan, a professional model, who appears also in "The Huguenot," posed for the lady. The scene is in Hayes Common, Kent, close to the Vidler's Arms for which Millais painted his signboard. His other picture of the same year was "The Order of Release."

46. Bishop Fraser (1880). A finely-painted portrait of the Bishop, presented to him by his friends on the occasion of his marriage. It was exhibited in the following year.

47. Sir Isumbras at the Ford (1857). (Originally exhibited with, as first title, the now supplementary one, "A Dream of the Past.")

The picture represents an aged knight in gilded armour who has shown the true chivalry of kindness and pity by carrying the woodman's children across the ford upon his charger. The storm that the picture raised differed from all the other storms, inasmuch as Ruskin was now among the severest of the critics. It was objected that the picture was essentially insincere and sought to consecrate bogus romance because the quoted verses that accompanied the title in the catalogue did not form part of the genuine metrical romance as they pretended, being written for the occasion by Tom Taylor. As Ruskin put it: "it is not merely Fall—it is Catastrophe; not merely a loss of power but a reversal of principle;" while the verses are, "a clever mystification by one of the artist's friends,

JUST AWAKE. (1867)

(*Or "Waking." By permission of Messrs. Graves and Co.*)

written chiefly with the view of guarding the awkward horse against criticism . . . I am not sure whether the bitterest enemies of Pre-Raphaelitism have yet accused it of expecting to cover its errors by describing them in bad English." And there are other objections. The head is not so much that of a warrior as of a modern tradesman, kindly and garrulous, for all the bright intelligence in the eyes. The horse is still too small, although the neck was greatly widened, and too much of a silhouette; there is no forward motion, no splashing and no movement of the hind leg to correspond with that of the forward one. There is twilight behind and broad daylight in front, and the light reflected in the water, even after the re-painting, is brighter than that in the sky.

And the result of it all? The picture remains one of the most splendid, imaginative, and impressive works that Millais ever painted, and yet with a fine appreciation of "values." It is, I think, the most decorative of them all, with a more formal sense of design than any other. In this respect it answers at once half the objections advanced against it. As for the horse, Millais re-painted it when the picture came back from the Academy, and again at the time of its exhibiton at the Grosvenor Gallery, and added also the heavy trappings on it in order to please the owner, Mr. Benson, so that its faults are now relatively unnoticeable. "Ruskin said it was not a failure but a fiasco," said Millais once; "so I kicked it over in a passion. The hole is there now."

There can be no question that the landscape-background in this picture excels that of every other in the gallery, with the possible exception of that much less ambitious one in "Autumn Leaves." It is perhaps his finest landscape. It was painted at Annat Lodge, close to Waukmill Ferry, on the Tay, about four miles below Perth. The boy who holds on behind is the artist's son, and the girl who looks up in wondering awe, is Miss Gray, afterwards Mrs. Stibbard.

48. The Duchess of Westminster (1882). The second Duchess of Westminster whom Millais painted. This picture is in the front rank of his female portraits—elegant, in excellent taste,

dignified, and graceful, the portrait of this lady is shown as one of the very few *grandes dames* who have been created by his brush. It is full of life and sweetness, and is as well and delicately painted as it is charmingly presented.

49. The Escape of a Heretic, 1559 (1857). The powerful drama is injured by the quality of ugliness already referred to. A lover to save his mistress from the terrors of the Inquisitional stake, has disguised himself as a monk, bound and gagged the friar with his own cord and beads, ready to stab him if need be, and throwing the cloak which he has brought over the hideous gaberdine of the *auto-de-fé* with a portentous "Hush!" hurries her towards the free and open country that we see through the window. But his attitude, the spread of his legs, like the facial expression, are exaggerated, and we resent the indiscretion, introduced for story-telling purpose, of allowing so many inches of embroidered doublet-sleeve and lace to appear below his monk's frock. Yet, had there been all beauty instead of this flavouring of ugliness, the picture might have sunk into a mere genre picture without vigour. In this work—for which the artist's brother sat for the rescuer—there is plainly visible the influence of Ford Madox Brown.

51. Sketch for the Eve of St. Agnes (1863). A sketch almost as beautiful (except in quality of moonlight colour) as the figure in the picture (see No. 132), more simple and quite as dignified.

53. The Girlhood of St. Theresa (1893). The lines in "Middlemarch" showing how the little girl walked forth one morning with her smaller brother, intent on seeking martyrdom in the country of the Moors, were not fitted to the picture; they suggested it. The child here is clearly afflicted with religious mania, while her brother is indifferent to everything but the merits of his orange. One of the poor pictures of an uninspired year.

54. The Gambler's Wife (1869). A masterpiece, painted with extraordinary success. This tall woman, now *passée*, handles the cards wearily, with a reserved curiosity at the fascination

they exert, or perhaps with an interest in the chances of combination which she half seems to be calculating or guessing. One of Millais's finest examples of technique and, especially, of breadth. The same model sat for "The Widow's Mite" (39).

55. John Ruskin, Esq. (1854). This portrait of the great art-critic and political economist standing by the Fall of Glenfinlas was painted when the young author had gone to Scotland to deliver his "Lectures on Architecture and Painting." He stands bare-headed, reverently before nature, by the little cataract that rushes and dances down the "grey-white valley" to Loch Lomond. With rare conscientiousness Millais has rendered every detail in the scene, so that the geologist cannot find a flaw in his rocks, or a botanist mistake lichen, plant, or flower. This is almost the last of the more accentuated P.-R.B. pictures, and shows perhaps the highest point to which his manual dexterity and subtlety attained; and proves, moreover, in its condition, how pure painting can defy Time itself. Ruskin himself made a similarly elaborate water-colour drawing of the background, which was of service to Millais in working out the picture.

56. The Blind Girl (1856). The most luminous with bright golden light of all Millais's works, and for that reason the more deeply pathetic in relation to the subject. Madox Brown was right when he called it "a religious picture and a glorious one," for God's bow is in the sky, doubly, a sign of divine promise specially significant to the blind. Rossetti called it "one of the most touching and perfect things I know," and the Liverpool Academy endorsed his opinion by awarding to it their annual prize, although the public generally favoured Abraham Solomon's "Waiting for the Verdict." The scene here depicted is Winchilsea, little changed even now through forty years. Sunlight seems to issue from the picture, and bathes the blind girl, blind alike to its glow, to the beauties of the symbolic butterfly that has settled upon her, and to the token in the sky. The main rainbow is doubtless too strong and solid. Millais himself told the story of how, not knowing that the second rainbow is not really a "double"

one, but only a reflection of the first, he did not reverse the order of its colours as he should have done, and how, when it was pointed out to him, he put the matter right, and was duly feed for so doing. But the error is a common one ; I have seen it in pictures by Troyon and others, students of nature all their lives, who yet never had accurately observed. The precision of handling is as remarkable as ever, and the surrounding collection of birds and beasts evince extraordinary draughtsmanship.

57. Christ in the House of His Parents (1849), better known as "The Carpenter's Shop," was exhibited in 1850 with no other title than the quotation—"And one shall say unto him, 'What are these wounds in thine hands'? Then shall he answer, 'Those with which I was wounded in the house of my friends.' Zechariah xiii. 6."

On the appearance of this picture the adverse criticism which had been so abundantly meted out the year before to "Isabella," was repeated with vigour intensified by the charge of outrage and almost of blasphemy that was brought against it. Even Charles Dickens (whose exquisite profile after death—the truest and most sympathetic portrait ever done of him—appears in the Exhibition, No. 193)—denounced it in a leading article in "Household Words," as mean, odious, revolting, and repulsive ; and what was worse, he ridiculed it. But the time came when his opinion changed, and he became one of Millais's chief admirers and most cordial friends. The revolt was at the conception that Christ's parents should be represented in a carpenter's shop –St. Joseph working like a common artizan at a bench; and the Virgin depicted otherwise than as the traditional lady of ideal beauty so violated the feelings of public and critics alike, that the beauty of the art passed unrecognised and unapplauded. The Virgin was twenty years too old, and St. Anne was an old ill-favoured woman ; so that neither the expression and the beauty of St. John nor the winsome innocence of the face and attitude of Christ made any appeal to the feelings of the angry public.

The significance of the symbols passed undetected: the flock

without a shepherd advancing to the house to look for such a one, the dove brooding over the family, St. Anne advancing with pincers in the vain hope of withdrawing the ill-omened nail, the drop of blood that has fallen from the Child's hand to the foot,

A Flood. (1870)

(*By permission of Mr. Arthur Lucas.*)

especially the anguish of the Mother in the agony of prescience—these things were all ignored. And the picture was attacked as no other picture in the century has been attacked—for M. Verestchagin's persecution in 1886 bore no resemblance, save in *motif*, to that to which Millais was exposed. The wonderful imitative realism in the painting of the accessories, the shavings on the floor, the waterbowl, the apprentice's waist-cloth, the triumphant draughtsmanship, and above all, the earnest view, if quaint and novel, that Millais took of the Great Tragedy can now

be appreciated. But it is to be noted that while defending the picture at the time of its exhibition, Ruskin considered it but an elementary work in the great artistic revival that was proceeding.

Millais has here forestalled Fritz von Uhde and Tissot in the revival of the attempt to bring the essential idea of sacred subjects before modern spectators in present-day garb, or at least in the modern, as opposed to the traditional and conventional, spirit of his own day. The principle has since been adopted with various intentions by others, among whom some, such as M. Béraud, seem to have done their best to discredit it.

The charge of "flatness—as though it had been passed through a mangle" which had been brought against "Lorenzo and Isabella," had so stirred Millais that he resolved to produce in his next work —that now under consideration—a picture in which light and shade and pronounced projection should confound his critics. This was the motive—so Rossetti told Mr. J. R. Clayton, who was for a time in the "Circle"—of Millais's sudden change of manner.

The picture was commissioned by a dealer for £250, and, being so heartily damned by the critics, remained unsold in his possession for a considerable period. This Mr. Farrar had profound confidence in Millais and in his picture, and defiantly pasted on to the back of the canvas all the hostile criticisms on which he could lay hands. About the year 1878 it was retouched and added to by the painter in some important, though minor particulars. There is a small replica of the work executed by Mrs. Solomon and touched upon by Millais in the Bethnal Green Museum.

58. Ferdinand lured by Ariel (1849). This is as original an interpretation of Shakespeare as is "The Carpenter's Shop" of the Gospel. Ferdinand hears the music of Ariel, who pushes back his hat the better to sing into his ear, and of his attendant band of goblin-bats on whose backs he flies and with whom he fills the island with its voices—and the young prince steadies his hat upon his head. The little gossamer sprites hover in the air like dragon flies, and like them (and chameleons) assume the pre-

vailing colour—in this case that of the green-wood glade—in which they flit about. It is not exactly an illustration of Shakespeare's text as most of us realise it, but it may be considered a poetic distortion, or even an amplification, of the bard's conception.

Ferdinand is a portrait of Mr. F. G. Stephens, the P.-R. Brother. The head was actually painted in a single sitting (helped by a preliminary pencil sketch upon paper); and it is remembered that, exhausted as were the two men after an absolutely silent sitting of five hours, strong tea was the only restorative. The picture and its execution are interesting throughout: the gold on the collar that reminds one of the practice of Perugino and the *quattrocentists*; the extreme observation and care in the design and rendering of the bewildering maze of interlacing boughs, the modelling and painting of the leaves and grass everywhere drawn with keen intelligence; the exquisite study of the robin on the left, and of the two basking lizards among the fungus-growth on the right—these are precious details that demand close examination. The scheme of colour is cool; Millais gives here no idea of the forceful palette of "Mariana" and "The Woodman's Daughter" of two years later.

Humiliating disappointment attended the completion of the picture. The dealer who commissioned it on the understanding that "he would take it if he liked it," declined to accept it: a grave occurrence for the Millais family; but a friend brought Mr. Richard Ellison to see it—he who presented his great collection of water-colours to the South Kensington Museum—and he generously acquired it for £150, being more than the sum that was asked.

59. A Random Shot (1855), originally called "L'Enfant du Régiment." If Dante Rossetti was not mistaken the picture was designed at first as a "Church beseiged in Cromwell's time." If so, the subject was altered to an incident of the French Revolution, when the injured child, struck by a chance shot has sobbed herself to sleep, covered by a soldier's coat, on the alabaster tomb of the Knight Gervaise Allard. The picture was painted at Winchilsea, where "The Blind Girl" was worked out

the following year, and where Thackeray joined the artist and occupied the time by writing "Denis Duval."

60. The White Cockade (1862). For grace and elegance unsurpassed by Millais at this period; and in colour, "like molten jewels," one of his most brilliant works. This is one of the several pictures in which Millais declared his sympathy—romantic, of course, not therefore political—with the Jacobites, "The Order of Release," "Charlie is my Darling," and "Diana Vernon."

61. The Huguenot (1852). The title and explanatory quotation first appearing in the catalogue, are as follows:

"A Huguenot, on St. Bartholomew's Day, refusing to shield himself from danger by wearing the Roman Catholic badge."—(See *The Protestant Reformation in France*, Vol II., p. 352). "When the clock of the Palais de Justice shall sound upon the great bell at daybreak, then each good Catholic must bind a strip of white linen round his arm, and place a fair white cross in his cap." (*The Order of the Duc de Guise.*)

This intellectual achievement, the exquisite tenderness on the girl's face of pleading solicitude, and on the man's, of grateful reassurance and noble self-confidence—even this work, now and for years past so profoundly popular, did not at first please the public or its representatives. "It was received with condemnation," said Millais; "Tom Taylor was an exception—he gave me a splendid notice in 'Punch'." (This tribute of boldly enthusiastic praise may be read in "Punch," 1st vol. for 1852, pp. 216–217.) Ignorant of the symbolism of the nasturtium, some critics objected to it, as "nasturtiums do not blossom in August"—which they do; and others complained that there was not enough aerial perspective to show the figures in relief against the wall. To these Ruskin scornfully pointed out (in "The Stones of Venice") that "had it been correctly given (as indeed I believe it was) it would have amounted to the $\frac{1}{15}$-5000th, or less than the 15,000th part of the depth of any given colour"—so short was the distance. The extraordinary detail, yet masterly breadth, with which the old

wall and its growths are painted, and the accurate drawing of the background of leaves (like those in Madox Brown's "Stages of Cruelty") militate in no way against the general effect.

General Lemprière of Roselle in Jersey, whose family was always extremely intimate with that of the Millais, sat for the lover, while for the girl, Miss Ryan (the professional model of the "Proscribed Royalist") was employed; but the face was considerably modified in the painting. The picture was painted for D. T. White, the dealer, for £150, who paid off the debt in instalments, adding £50 in consideration of the success of the engraving. Mr. Quilter states ("Preferences," p. 50), that according to Mr. Holman Hunt, Millais at first thought of making these two lovers represent the Wars of the Roses, one plucking a red and the other a white flower; but that a visit to the opera to hear "The Huguenots," modified his plan. Tennyson declared that he greatly preferred this picture to the "Ophelia" of the same year.

62. Mariana in the Moated Grange (1851). This is a triumph of technique and beautiful colour, but not of passion– it is a Rossettian subject without the Rossettian emotion. The general quotation from Tennyson attached to it was:

> She only said "My life is dreary—
> He cometh not," she said;
> She said, "I am aweary, aweary—
> I would that I were dead!"

There is sensuousness of form and pose: and it is difficult to say how sickening weariness of heart, or the aching of a long-bent back, can be more suggestively and completely expressed. Imagination is here in plenty, but not feeling; besides, the colour is surely too strong and gay to be quite in harmony with the subject.

The lines specially illustrated are these:

> All day within the dreamy house,
> The doors upon their hinges creak'd;
> The blue fly sung in the pane; the mouse
> Behind the mouldering wainscot shriek'd,
> Or from the crevice peer'd about.
>
> * * *

. . . . but most she loathed the hour
When the thick-moted sunbeam lay
Athwart the chambers, and the day
Was sloping toward his western bower.

It is curious to see, in a picture revealing such wonderful drawing and observation—as in the miraculous bit of natural history in the pose and character of the mouse on the floor—in the significance of the armorial bearings in the window (a snowdrop with "*in cœlo quies*"), that the light cast upon the rather uninteresting up-turned face is wholly unmodified white falling from above, though it is supposed to filter through the stained-glass. Ruskin was glad to see ("Times," May 13th, 1851) that "his lady in blue is heartily tired of her painted window and idolatrous toilet-table" [in reality, an embroidery frame], but maintained generally that since the days of Dürer, as studies of drapery and details, nothing so earnest and complete had been achieved in art. That judgment as regards execution will hardly be reversed to-day. And afterwards he added, with delighful inconsequence, that had Millais "painted Mariana at work in an unmoated grange instead of idle in a moated one, it had been more to the purpose, whether of Art or Life." But how, then, as to the poem?

It should be added that in 1857 Millais produced a design of the same subject, but utterly different in every respect, for Moxon's illustrated edition of Tennyson's poems.

64. The Earl of Shaftesbury, K.G. (1877). A dignified portrait of a man who has been saddened by a life passed in the contemplation of poverty and misery. It is one of the most conspicuous examples of Millais's occasionally deep insight into character, and one of his most successful portraits—on a level with Frank Holl's masterpiece, "Lord Spencer." The picture was commissioned by private subscriptions and presented to the British and Foreign Bible Society, over which Lord Shaftesbury presided from 1851 to 1885.

65. Effie Deans (1877). This is not an illustration from any particular episode in "The Heart of Midlothian," but an original and intelligent suggestion of a scene that must have occurred. Jeanie Deans (whose original, by the way, was the heroic Helen Walker) watched Effie and her lover, Staunton ("gentle Geordie Robertson") as they parted in King's Park, Edinburgh: this scene represents the interview the artist imagines to have taken place. There is fine expression, of very different sort, on each face, even if that of Staunton is not as powerful as we would expect; but it sufficiently reveals the character of both actors in the drama. The rich harvest of berries in the background suggests hardship and rigour to come. The keen expectant collie is one of Millais's fine examples of animal-painting. The name of "Effie," it may be remembered, was a favourite one in the artist's family. This picture was first exhibited in a private gallery for the benefit of the Artists' General Benevolent Institution, of which Millais was, until his death, the honorary secretary.

66. Daniel Thwaites, Esq. A characteristic portrait of the owner of "The Deserted Garden." (See No. 112.)

68. Cupid Crowned with Flowers (1841). Said to be the first oil-painting executed by the painter, when he was twelve

years old. This is hardly possible: such comparative facility in handling the colour could not have been united to such power of expression and composition at so early an age. As a matter of fact, I believe that oil-paintings of an anterior date do exist, even if they are not so complete.

69. The Bridesmaid (1879). Two other pictures with the same title have come from Millais's hand: that at the Fitzwilliam Museum, Cambridge (see further on), and the "Bridesmaid throwing the lucky slipper," of 1865. This picture is of totally different treatment and composition.

70. Lilly, Daughter of J. Noble, Esq. (1864). An imitation of—and probably a commission through—"My First Sermon" of the year before. The little girl sits up stiffly against a tapestry background, apparently brought to the studio to be represented after the manner of the child in the other picture. The colour is vigorous and well-managed—the portrait is one of the red-dress series—but the subject seems not to have interested the painter, who much more enjoyed painting the little dog on the right than the little model and the commonplace arrangement before him. The picture is relatively poor and unimaginative.

71. Mrs. Jopling (1879). A portrait of great power, strong in character, perfect in resemblance, masterly in colour and arrangement, as well as in flesh-painting and drawing. The sitter and the art are here well suited to one another. The costume itself, painted with much brilliancy, is a valuable record of the times. The lady, Mrs. Jopling-Rowe, is well-known as a portrait-painter, the mistress of an art-school, and niece of Mark Lemon.

72. The Romans Leaving Britain (1865). The quotation from Holinshed's "Chronicles" explains the subject: "The Romans bade the Britaynes farewell, as not minding to return thither agayne." This composition, more ambitious than any the artist had attempted for some years, is not entirely successful The passion of the woman expresses sullen anger rather than sorrow or regret; and the figures appear too big for the landscape, which is handled with a timidity not visible in the artist's work

either immediately preceding or succeeding. It is a picture of his transition, but full of fine passages. The modelling of the woman's neck is particularly admirable. The picture appears (to me, at least) less a drama than a tableau vivant.

73. Mrs. Perugini (1880). A masterly portrait of Charles Dickens's younger daughter Kate who had sat for the artist twenty years before as the bride in "The Black Brunswicker." It was a wedding-gift to the lady from the painter.

74. Lilacs (1886). The portrait—one of the artist's pretty grandchildren—is painted with great delicacy.

75. A Good Resolve (1877). Said to represent a Scottish custom of opening the Bible haphazard, placing a finger on the page, and forming a resolution to act up to any worthy behest that might be indicated. The picture is painted with verve and strength, and makes a better impression than it did on the occasion of its last exhibition.

76. Eveline, Daughter of T. Evans Lees, Esq. (1875). Inexplicably hard and unsympathetic; it appears as though the painter preferred the ferns and foliage, and had not succeeded in investing even them with charm. It is not by any means the only unsatisfactory picture of that year.

77. "No!" (1875). A sequel to the "'Yes' or 'No'?" of five years before. This picture, sympathetic alike in conception and execution, is a portrait of Miss Dorothy Tennant (afterwards Mrs. H. M. Stanley).

78. "Blow, Blow, thou Winter Wind" (1892). "It's a scene near my place in Perth" the artist told the writer, "painted about the time when my wife and I were burnt out of house and home, just as we were recovering from the influenza. I thought the stone walls and the whole composition came so well." It is, as he intended it to be, just such a scene as was described by Mrs. Humphry Ward—whose word-painting Millais admired prodigiously—in "The History of David Grieve."

The chief artistic motive, Sir John added, was the painting of the branches of the fir trees blown back with such violence that

THE NORTH-WEST PASSAGE. (1874

("It might be done, and England should do it.")

they are turned up and the sky is seen through them—"an extraordinary effect in nature, that, and one which I believe never to have been represented before."

The sentimental motive is to be found in the succeeding lines in "As You Like It," which the spectator is left to continue for himself—

> "Thou art not so unkind
> As man's ingratitude."

The man has abandoned to themselves in the snowstorm of life the woman and her child -his child; and the very dog howls a melancholy accompaniment to the scene of desolation.

79. "Yes or No?" (1871). This lady, weighing well her reply to the question of a suitor, is a portrait of Mrs. Stibbard, the painter's sister-in-law.

80. Gracia, Daughter of T. Evans Lees, Esq. (See No. 76).

81. Mrs. Stibbard (1878). An altogether admirable and sympathetic portrait of the artist's sister-in-law, who, whether as Miss Gray or after her marriage, had sat to him so often: in "Apple Blossoms," "Yes or No?", "Swallow! Swallow!", and many more.

82. Glen Birnam (1891). The second of Millais's later snow-pictures, painted near his Perthshire home.

83. Portrait of a Lady (1876). Mrs. Sebastian Schlesinger. The lady stands in a rich dark-blue dress—not black, as stated in the official catalogue—and a glowing growth of azaleas is behind her. A strong and a fine work.

84. The Picture of Health (1874). The portrait of Miss Alice Caroline Millais (Mrs. Charles Stuart Wortley). It belongs to the same notable year as "The North-West Passage" and "Miss Eveleen Tennant."

86. Diana Vernon (1880). Surely, a perfect realization of the strong and solid character, yet charming and not unfeminine, in spite of her masculine education, that distinguishes the Di Vernon of Walter Scott's invention. The heroine of "Rob Roy" is shown

on her native heather with blue-bells by her side—as beautiful as she is clever, and a good, well-born, and enthusiastic Jacobite.

87. Little Miss Muffett (1884). In order to obtain the proper expression of startled fear, Millais told his little model weird stories of delightful horror, of giants and ogres, and creepy tales of slimy things, till the little eyes were wide open with fascinating terror and shrinking wonder. Doubtless, a real spider would not have done so well. The artist "thoroughly enjoyed" the painting of this picture, in spite of its difficulties.

88. Halcyon Weather (1892). Exhibited with Joan of Arc's line from Henry VI. 1st part, as sub-title

"Expect St. Martin's Summer, halcyon days;"

but the picture must not be confounded with the "St. Martin's Summer," exhibited with the same quotation, in 1878. Millais, in fact, was hard put to it for a name: he would have called the picture "Mirrored in the Lake" but that the title was too hackneyed. He said that finding a title was "as much bother as painting a picture—and took nearly as long." In this painting he took especial pride in the Kingfisher in the "fore-water." The spot, he told me, is close by Stobhall.

89. In Perfect Bliss (1884)—properly called "Perfect Bliss"—one of the most strongly painted of all the later child-pictures, if not by any means the most charming.

90. A Jersey Lily (1878). A portrait of Mrs. Langtry, at that time an oft-painted lady. In the same year she sat to Sir Edward Poynter, P.R.A., to Mr. Henry Weigall, and in 1880 to Mr. Watts, whose picture, under the name of "A Dean's Daughter" is well known. The sitter naturally appealed to the artist's sympathy, as she came from his country. She is represented with a Jersey lily at her throat. It is a solidly painted portrait, but dark in the flesh.

94. A Forerunner (1896). St. John the Baptist is depicted with deep feeling, tying together the symbol of Christianity, while the sun sets in a lurid sky and glints upon the dagger lying on the

rock-table before him. It is a matter for individual judgment whether the conception is as grand as the occasion demands; but there is no question of the sincerity with which Millais returned in the latest years of his life to subjects of a solemn character, and strove with all his might to render them with due dignity.

95. The Last Rose of Summer (1888). This picture was a great favourite with the painter, who considered it one of the finest things, artistically considered, he had ever done. It was painted from his daughter with astonishing rapidity, occupying no more than four days: which is the explanation of the directness of the work, the freshness of the colour, and the firmness of the touch.

96. Cardinal Newman (1881). In this portrait, executed for the Duke of Norfolk, the characteristics of the features are well given, but hardly with that force of character that might have been expected. Compared with the portrait of Mrs. Heugh (No. 99), this is not age that has been depicted, but the semblance of age, and, as it appears to me, the character is not strong or marked enough for the man who wrote "Apologia pro vitâ meâ." Nevertheless, the subject has been superbly handled in its arrangement, pose, and colour, and the drawing of head and hands is altogether admirable. If the reader would know how difficult is the treatment of this hue, let him look at the portrait, say, of the Chevalier Tron, by Pietro Longhi, in the National Gallery; he will then appreciate the broader treatment and finer colour in the Cardinal Newman.

97. Dew-Drenched Furze (1890). The colour of this picture will doubtless appear inexplicable to those who have never seen at sunrise the play of light among the autumn tints, "twinkling in the gossamer." Millais congratulated himself that he had here done what, so far as he knew, had never been attempted before—the furze heavy with dew, while the hot sun lights up with a yellow golden haze the air of an early summer morning. As a sportsman, Millais knew and loved the spot well—the place of all others for pheasants and capercailzie: this he has, unfortunately for the dignity of the picture, illustrated by the two birds in the foreground.

98. Jephthah (1867). "Alas, my daughter, thou hast brought me very low, and thou art of them that trouble me, for I have opened my mouth unto the Lord, and I cannot go back."—Judges xi. 36. This carefully built-up picture of well thought-out parts, has force of a conventional kind, with a touch of pathos in the saddened figure of the daughter, and in the remorse of her father.

But the feeling appears hardly deep enough for the tragedy; neither of the chief actors is really overwhelmed by the situation, and there is an air besides of unreality in the modern occidental features of the girl who looks so sad and disappointed, but hardly overwhelmed. The figure of Jephthah recalls that of King Lear in Madox Brown's masterpiece, and the maidens leaving the hall after the cruel interruption to their joyous song and dance, were clearly produced under the influence of Lord Leighton. For the figure of Jephthah, Colonel the Hon. Charles Lindsay sat.

99. Mrs. Heugh (1872). Perhaps the most vigorous and virile of all Millais's portraits; indeed, it may be doubtful whether so powerful a representation of old age is permissible when dealing with women. There is here a delineation of character, imperious rather than tender, allied to a texture and colour of aged skin that are remorseless in their triumphant truth. There is an intensity about this realism which may delight the world, but must assuredly have been painful both to the lady who sat and to those for whom it was wrought. This splendid portrait, with which for force only that of Mr. George Grote (No. 174) is comparable in this exhibition, is a subject worthy of comparison with Rembrandt himself. Mrs. Heugh was in her 94th year.

100. An Idyll, 1745 (1884). The English troops are making for Culloden, and the little Scottish girls

> "fleet and strong
> That down the rocks can leap along
> Like rivulets in May"

sit captivated in rapt admiration for the drummer-boy demurely and complacently conscious of the effect he is producing. His companion stands by amused at the children's unsophisticated delight that is too deep for words. This picture has greatly improved in tone since it was first exhibited.

101. Sir John Fowler, Bart., C.E. (1868). Painted five years after the opening of the Metropolitan Railway, the plans for which are spread about the sitter. The portrait was produced for the Institution of Civil Engineers whose President Sir John

Fowler had been from 1866 to 1868, and it was presented by his professional friends.

102. Rosalind and Celia (1868). The delightful lines which the picture illustrates, seem hardly to justify the painter's view of the incident, for Rosalind's words—"I could find in my heart to disgrace my man's apparel"—are hardly borne out by the treatment. Adopting the disguise of a boy, Rosalind would hardly have donned a lady's bodice, and let down her back hair. This is rather the dress of an actress wishing her audience to remember the character she represents, conscious that her fellow-players have agreed to ignore it. Celia, on the other hand, fits the words exactly: "I pray you, bear with me; I can go no further." Mr. Swinburne bitterly complained that the woman, and the man as well, are not Shakespeare's, and that they have none of "the laughters as of April." Touchstone, here of the woeful visage, has not the lips that rallied Corin and wooed Audrey. It is generally assumed that this Touchstone was painted from Mr. Lionel Brough; but at the time it was produced the actor had not yet played the part.

103. Scotch Firs (1873). Although it expresses well the sentiment of Wordsworth's line by which, when it was exhibited, its title was accompanied—

"The silence that is in the lonely woods"—

this is hardly a landscape picture; but rather a forcible bit of Nature, with fine drawing of the trees, whose sombre tones contrast with peculiar effect with the luminous sky.

104. A Flood (1870). The scene represents an incident in the inundations near Sheffield in 1864, which Charles Reade introduced with striking effect into "Put yourself in his Place." The cradle, with the child and kitten that had been sleeping on it, had been swept out of a cottage by the flood. The baby wakes to a scene of hitherto unexperienced marvel and splendour, and raises its hands in delight towards the goldfinch and the raindrops sparkling in the boughs above it. The drawing of

the half-drenched kitten as it mews miserably in its despondency is a triumph of animal painting that neither Gottfried Mind, nor Lambert, nor Madame Ronner, with all their life-long observation, have ever surpassed.

The baby, the drawing and painting of whose little expressive face and infantile flesh are of high excellence, is the artist's daughter Miss Sophie Millais (now the wife of Captain Douglas McEwen of the 79th Cameron Highlanders). The kitten, at one time belonging to the Millais household, became the predatory possession of Fred Walker, by whom it is mentioned in his "Life" under the expressive name of "Eel-eye." Its faults of temperament were forgotten in the halo of art by which it was held to be invested.

Some years ago Sir John re-touched the picture extensively with the view to restoring to it some of the sparkle of which Time had robbed it: but he was persuaded subsequently to remove some of his new work. But not all: where the jug now floats there was at first a pig. The brilliancy of the original is admirably retained in the mezzotint which Mr. Gilbert Hester has made of it.

105. Lady Peggy Primrose (1884). This picture of Lord Rosebery's daughter was painted as a companion to that of Lady Sybil Primrose, and hung as a pendant to it in the Royal Academy Exhibition of that year. It is one of the pictures of children which Millais said should be blown, not painted, on to the canvas. "Out of compliment to Lord Rosebery" the artist introduced the Scotch thistles that grow beside the pretty child, so daintily posed and so tenderly painted.

106. The Marquess of Salisbury (1883). Commissioned by the late Rt. Hon. W. H. Smith, at a time when though out of office Lord Salisbury was in great political activity, preparing his successful opposition to the County Franchise Bill that was thrown out in the following year. A worthy portrait of a distinguished statesman, the picture is not only a likeness, but a strong bit of character brilliantly painted, for the sake of history.

HALCYON WEATHER. (1892)

(*By permission of Lady Millais.*)

107. The Children of Octavius Moulton Barrett, Esq. (1881). A somewhat hard and unsympathetic group, but notable for the evidence of unusually felicitous selection in the colour.

108. Chill October (1870). The fine and tender sentiment of this landscape took the town by storm when it was exhibited; yet many grudged the triumph and maintained it was a "fluke." It is a fine and pure bit of landscape which illustrates Millais's saying that there is more significance and feeling in one day of a Scotch autumn than in a whole half-year of spring and summer in Italy. There is pathetic desolation throughout the whole marshy expanse, and the reeds whistle sadly as though Syrinx herself were among them. The spot is known as Sedgy Denn, a backwater of the Tay, looking south-west across the river close by Kinfauns station.

On the stretcher of the picture Millais has himself recorded how every touch upon it was painted on the spot from nature—as indeed any one may see, alike from the characteristic merits of the picture as from its defects as a "grand composition." There was, as the painter says, danger on either side, as he sat at the edge of the railway line: the rising tide in front which once carried away his platform, and behind the passing trains that threatened to blow his canvas into the water. There was no preliminary sketch; and the whole work was carried out in wind and rain; and only the "effect" was dealt with in the studio.

It is an interesting fact—as regards the impression made by English art upon the foreign mind—that when a party of distinguished Chinese visitors examined Lord Armstrong's great collection of paintings, "Chill October" was the one before which they crowded, and which delighted them the most.

109. A Yeoman of the Guard (1876). It was this picture which caused the French artists to exclaim at the Paris Exhibition of 1878, and opened Meissonier's eyes, as he himself said, to the fact that England had a great school and a great painter. This management of scarlet, gold, and blue—a striking yet not forced harmony—is among the fine things in modern art. The

subject, too, is a touching one—the "Yeoman of the Guard," the old Beefeater of the Tower, waiting at his post for that last roll-call that will dismiss him for eternity. There is fine character in the head—the dignity and sense of duty that absorbs all his intellectual faculty—and a daring, not to say audacity, that does not shock because of the power of the painter. The effect of the flesh, neither executed by recipe nor concealed by over-painting, is not produced by that *savant* handling we commonly expect from a great master of the brush; there is such conspicuous absence of show of dexterity that some are prepared in this picture to deny to the painter the capacity for cleverness which he did not choose to exert.

The "Yeoman of the Guard" was one of Millais's chief favourites. It is understood that it was meant as a preliminary picture for a great work never carried out—if it were really intended—"Searching of the two Houses by the Yeomen of t he Guard before the opening of Parliament."

110. SPEAK! SPEAK! (1895). The man—a youth no longer -has been reading through the night the well-worn letters of his lady-love and at the break of dawn he raises his eyes and beholds her —so material a spirit to his ardent and excited fancy that he cries to it to speak that he may know the truth—whether it be she indeed, or the creation of his tortured imagination. The artist has purposely not made the meaning too clear. When I remarked that I could not tell whether the luminous apparition were a spirit or a woman he was pleased: "That's just what I want," he said; "I don't know either, nor," he added, pointing to the picture, "does he." Indeed, thus leaving the final solution uncertain, is in accordance with the principle that has governed all his dramatic pieces. The figure is painted strongly enough to appear a living creature, and shadowy enough to be intended for a ghost. As to the latter species, Millais left the spectator in no sort of doubt when he chose to paint one, as may be seen in his "Grey Lady"—not in the present exhibition.

Sir John told me that he had had this picture in his mind for five-

and-twenty years; and that not until he took it up at last had he felt disposed to face it. The man was painted from an Italian model whose throat he much admired; indeed, he gave me to understand that, but for the sight of that throat he might never have painted the picture. The scene is the turret-room in Murthly Castle. "Speak! Speak!"—(he altered the title twice)—was purchased for the Chantrey Bequest Collection in 1895 for £2,000. It is perhaps too large for its subject.

111. NINA, DAUGHTER OF FREDERICK LEHMANN, ESQ. (1869). The first of this class of child-portrait, the charming likeness of the lady who fifteen years later became Lady Campbell, is a beautiful arrangement of a white figure in a well-harmonised scheme of blues and greens, relieved with the touches of red roses. The picture seems to have lost some of its colour, especially in its flesh tints, and become whiter than it appeared at its last exhibition; but it is a brilliant work still.

112. THE DESERTED GARDEN (1875). A touching view, typifying silence and neglect. Millais illustrated it with Campbell's verse, "Written on visiting a scene in Argyleshire,"

> Yet wandering, I found on my ruinous walk,
> By the dial-stone aged and green,
> One rose of the wilderness left on its stalk,
> To mark where the garden had been.

Piteous as such a scene must be to most of us who love a fair garden and grieve to see it fall into decay and degradation—for neglected cultivation does not readily turn back into the lovely wilderness of nature from which it was born—the emotion is as nothing to that which it stirred in the breast of Ruskin. He denounced with despairing vigour the "(soi-disant) landscape" in which Millais gave scrubble instead of growth—"*his* finding on his 'ruinous walk' over the diabolic Tom Tiddler's ground of Manchester and Salford;" and loudly lamented that the man who had painted "Ophelia" and "Autumn Leaves" had turned to that summariness which is antipodean to Pre-Raphaelitism, careless and incomplete. But the rest of the world hailed in it a

work of real poetry: a verdict which to-day will generally be modified to not more than distinction and suggestiveness. Here the hare, like the pheasants in "Dew-Drenched Furze," and the attenuated squirrel in "Rosalind and Celia," encumbers, rather than helps, the work.

113. Mrs. Bischoffsheim (1873). The grandest of all Millais's female portraits, already an "Old Master," which for style, dignity, and sumptuous yet reticent colour, will hold its own in almost any company. It is the production of a brilliant colourist, firm and incisive in handling, with a breadth which one often misses from his less successful work. It was led up to by his other masterpieces of the year before, "Mrs. Heugh" and "Hearts are Trumps," and is wrought with a self-confidence and an originality that, despite a little fussiness in the design, combine to produce great art. The complexion has become what the Italians call *olivastro*; and the character of the face and pose of the figure are rendered with equal brilliancy and certainty. It is interesting to compare the lost contour of the face with the hard outline that almost silhouettes the girl's profile in "Yes!" (No. 116) close by.

114. The Rt. Hon. John Bright (1880). A fine portrait at the time when he had just been re-appointed Chancellor of the Duchy of Lancaster. There is perhaps some of that self-consciousness which afflicts a sitter; but it is in all respects a strong and successful canvas. Frank Holl mistrusted himself when he was painting the same statesman; the smallness of whose nose, he told me, was a terrible trial to the portrait-painter who "looks chiefly to that feature to hang his portrait on"—and "John Bright, pictorially speaking, had no nose!" Millais evidently was not incommoded by this characteristic of the face.

115. Mrs. Caird (1880). Portrait of the sister, now dead, of the late Lady Millais and Mrs. Stibbard, sister-in-law of the artist, and mother of Miss Beatrice Caird (No. 156).

116. "Yes!" (1877). Illustrative of the answer to a question, uttered by the young lover who is about to embark on his journey —"Will you wait?" This picture is understood to have been

painted in response to sentimental objections that "Yes or No?" of 1871 should have been answered by the "No" of 1875. With this picture the painter recalled the *dernier mot* and gave a happy ending—and a touch of coquetry—to the little three-cornered comedy.

117. For the Squire (1882). An admirable study of childish expression—the character and sense of responsibility, yet native timidity of the girl. It is finely painted with the same certainty and success as the portrait of Mr. Hook, of the same year, beside which it hangs in the exhibition.

118. J. C. Hook, R.A. This superb picture of character and perfect likeness of the great sea-painter belongs to the front rank of Millais's male portraits: it is almost the equal of the Sir Gilbert Greenall of the previous year—unfortunately not in this exhibition. Mr. Hook who to a former generation was known equally as a figure-, history-, and landscape-painter—presented to the artist in exchange for this portrait an important picture of his own.

119. "Sweetest eyes were ever seen" (1881). This title, adapted from the line in Mrs. Barrett-Browning's "Catarina to Camoens" (which she borrowed in expression from Camoens's own writing) was substituted for its original bald yet sufficient name—"A Girl with Violets." It is a portrait of Miss Beatrice Buckstone—daughter of the comedian and sister of the late Miss Lucy Buckstone—who sat also for "Cinderella" (No. 182) and for "Caller Herrin'," not here exhibited. (See illustration.)

120. H.R.H. the Princess Marie of Edinburgh (1882) now Crown Princess of Roumania. The portrait was painted by command, for the Queen. By its nature a popular picture arranged in a popular manner; but not one of the artist's better works. The handling is constrained, and the painter appears for once to have been nervous.

121. "Forget-me-not" (1883). An admirable portrait of the artist's daughter—firmly drawn with a masculine hand, more vigorous than the family portraits of seven years before, shown in Gallery IV.

122. Sir John D. Astley, Bart. (1881). A sturdy and highly intelligent portrait of the popular sportsman ; but, excellent as it is, not I think to be placed on a level, as some propose, with the "Hook" or the "Greenall." The picture was presented to the sitter by his political friends of North Lincolnshire on the occa-

"Blow, blow, thou winter wind!" (1892)

(*By permission of Messrs. Arthur Tooth and Sons, and by consent of Major Joicey.*)

sion of his losing his seat for that division of the county at the General Election of 1880.

123. A Souvenir of Velasquez. Sir John Millais's Diploma Picture, as such presented to the Royal Academy. A child more comely far than Velasquez usually had the good fortune to paint is rendered in a manner which in reality affords only a distant souvenir of the real manner of the Spanish master. But the

colour is pure and brilliant, and the brush is manipulated with a dash amounting in parts to bravura—swift, skilful, and robust, and full of life and vigour. It is interesting to observe that this picture was presented as much as five years after the artist's election, owing to the rejection by the Academy of "The Parable of the Tares" (see No. 14) which was not at the time appreciated.

125. Twin Daughters of Thomas Rolls Hoare, Esq. Originally entitled "Twins." A fine dignified portrait of typical English maidens, strong and well-grown -and the painting in every way in character, in respect both to the ladies and their dog.

126. The Boyhood of Raleigh (1870). This fresh and sympathetic conception of the hero's childhood was inspired by the reading of Froude's "English Worthies." The Genoese sailor (as he appears to be) who, landed on the Devonshire coast and pointing with vigorous and characteristic gesture across the sea, fires the imagination of the boys with his narrative of far-off continents, entrancing and inspiring at least one of them, is a figure unusually well presented. The boys are the sons of Sir John Millais. The sea is one of the extremely few examples of marine-painting from the painter's brush: he did not care for moving things, whether sea, or cloud, or horse.

127. Murthly Moss (1887). By Carnleeth Moss, Birnam. If not a "great landscape" in the conventional sense, it is a very great transcript from nature—full of the light peculiar to the Scottish marshes, and full of atmosphere—an exquisitely true portrait of the scene on a late September afternoon. It must be admitted that the picture does not look its best in the Academy; seen in its own home its more delicate beauties become apparent, and the more it is gazed at and the longer it is known, the more does it grow upon and delight the spectator. Every bit of the landscape is truthfully rendered—the sedgy foreground, the middle distance of trees, and the distant hills, all as carefully and lovingly measured and drawn, said Millais, as if he had been working and stippling from the cast in the Academy schools. There is a unity

of conception and a harmony of sentiment that compensate for the lack of deliberate composition ; and the charm of the silvery-golden tones adds to the grace of the whole.

The picture was painted in a hut upon the spot, in front of the scene specially endeared to the painter for its reputation as a snipe- and duck-shooting ground.

128. The Rt. Hon. W. E. Gladstone (1879). "When Millais was painting this portrait," said a lady, an intimate friend of the ex-Premier, "Mr. Gladstone was thinking what a terrible sin would be committed if England was to go to war for the Turks." These words, set on record by Sir Wemyss Reid, remind one that it was in the midst of the Bulgarian Horrors agitation that Mr. Gladstone found time to give sittings to the artist for the first of the series of portraits he made of him. He said that it was most enjoyable to sit to Millais, "not because he talks ; but to see him at his work is a delight, for the way he throws his heart and soul into it."

The picture shows Mr. Gladstone not in a combative, but in one of his tenderer and more sympathetic moods, when pity rather than fight seems to fill his mind. It is a superb work, as a portrait pure and simple equal to nearly anything Millais ever did, except, perhaps, the Tennyson. It was painted for the Duke of Westminster, and then passed into the collection of Sir Charles Tennant.

129. The North-West Passage (1874). This picture, perhaps the best known of all Millais's works, was painted when arctic exploration and the safety of explorers were filling all men's minds, including Millais's. It is a picture of the Rule-Britannia kind, but of a very high order—more elevated in imagination than the other patriotic work, "Greenwich Pensioners" (see No. 175) ; its sentiment, the Union Jack, and the determined old mariner inspired by genuine patriotism (his grog is still untouched), combine in a picture to inspire respect and even admiration for the subject, apart from the artistic quality. This quality is, indeed, the real triumph of the canvas : executed with an ardour and enthusiasm,

and with a dashing brilliancy and boldness that well befit the sentiment, it is popular for its greater merits as well as for its minor ones. Trelawny, the friend of Byron, Shelley, and Odysseus the Greek Chief (with whom Landor converses in "Imaginary Conversations"), sat for the mariner, and, said Millais, "he only cared to know me because I was a great friend of the man [John Leech] he admired so much." The same model sat for the daughter as appeared two years afterwards in "Stitch! Stitch! Stitch!" (No. 15.)

130. Alfred, First Lord Tennyson (1881). Millais's masterpiece in this section of his art. He knew the poet well and had stayed with him, first in November, 1854, when he was writing "Maud;" and with others he illustrated "Poems by Alfred Tennyson" for Moxon, the publisher. In later life he painted him —but the man, not the poet: the latter was reserved to Mr. Watts to achieve. Yet he did his best and greatest to act up to the whole duty of the portrait-painter as set forth by Tennyson, who put into verse (in "Elaine") the chief qualities and aims of such an artist that Mr. Watts enumerated to him—

> As when a painter, poring on a face,
> Divinely through all hindrance finds the man
> Behind it, and so paints him that his face,
> The shape and colour, of a mind and life,
> Lives for his children, ever at its best,
> And fullest.

And the result, even though it be the man rather than the poet, is one of Millais's claims to immortality. The artist declared to the present Lord Tennyson that he considered it the finest portrait he had ever painted.

131. Flowing to the River (1871). Painted near Waukmill Ferry, four miles below Perth. Strong execution and warm colour, this landscape, following immediately on "Chill October," is one of the most vigorous he ever wrought. I am told by Mr. Woodroffe, of the "Daily News," that when a short-sighted lady saw the picture in the artist's studio on "Show Sunday," she pointed

to the miller's son fishing in the middle of the stream and asked, "Why does he put a statue there?" Millais, overhearing the criticism and recognising its truth, left the group who were loading him with uncared-for praises, seized his palette and quickly painting in the red scarf that now appears, turned to his young critic and said, with his jovial affectation of egoism—"There! now you can say that you made Millais alter one of his pictures!"

132. The Eve of St. Agnes (1863). How far this exquisite work is an illustration of Keats's poem every reader must determine for himself. The quotation attached to it runs thus:

> Full on this casement shone the wintry moon,
> . . . . . .
> . . . . her vespers done,
> Of all its wreathed pearls her hair she frees;
> Unclasps her warmed jewels one by one;
> Loosens her fragrant bodice; by degrees
> Her rich attire creeps rustling to her knees:
> Half-hidden, like a mermaid in sea-weed,
> Pensive awhile she dreams awake, and sees,
> In fancy, fair St. Agnes in her bed,
> But dares not look behind, or all the charm is fled.

But in spite of whatever faults may be urged against it on the score of interpretation, there can be no doubt that the picture is hardly less a poem than the poet's own. It is, indeed, not so much an illustration as a paraphrase, more poetic perhaps in the rendering of the moonlight and of the general design, than in its realisation of Keats's Madeline. But in the girl there is a dainty, almost a pathetic, grace, and in the poise of the head an exquisite turn, so that, with the lines of the figure and of the draperies that have fallen to her feet, there is a rhythmic charm of composition rarely enough found in Millais's works. Compared with this painted poem such a picture as "The Black Brunswicker" is but an anecdote. There is originality and skill throughout as well as delicate and subtle feeling.

With this picture—the third of Millais's four favourites—the

painter bade good-bye to Pre-Raphaelitism and obtained his promotion to the rank of full membership of the Academy. Thereafter he floundered for two or three years before adopting a new style, which proclaimed itself at last in "Stella" and "Vanessa," in the freedom of technique and in the devotion to the charm of facial beauty.

I have been told how the artist, in order to add the glamour of romance to his half-draped figure, sent out for a few yards of some cheap lace with the decorative purpose that appears in the picture. Later on, the painter would have his costumes made by the theatrical costumier: in striking contrast to Mr. Holman Hunt, who in his early days would be content to fashion his Shakespearean costume out of an old round hat and coloured paper ingeniously adapted. The scene here depicted is in Knole House, Kent—in the very room, according to Fred Walker, in which King James was wont to sleep, an apartment which is said to be kept to this day just in the same condition and state of readiness as it was at the last royal visit.

It may be added that Millais made two other designs of a subject of the same name in pen and ink; one in 1857 to illustrate Tennyson's poem, and the other, apparently identical (only reversed) with that in this Exhibition (No. 223), published in Leslie's "Songs for Little Folks."

134. Sir Robert Pullar (1896). Portrait of the magnate of Perth, painted at the request of the Lord Provost, to hang in the Sandeman Library in the "Fair City." This is the last picture which Millais completed.

135. Time (1895)—originally called "Time the Reaper" when exhibited at the New Gallery. Time enters the House of Life, alight with its artificial glow that gleams through the opening door and contrasting with the cold stern gleam of death and eternity without. This picture, produced years after it seemed that the artist had abandoned ideal or thoughtful subjects, reminds one irresistibly of Mr. Watts's "When Poverty comes in at the door, Love flies out at the window!" The door here being pushed open is that at Bowerswell.

137. Master Anthony de Rothschild (1892). The head is brightly and sympathetically rendered; but, even without the inevitable comparison with Gainsborough's "Blue Boy," the experiment of the pale blue costume could not under any circumstances be accounted a success.

138. Getting Better (1876). A picture that suffers through the style of the visitor's dress, now out of all fashion. In the invalid herself will be recognised a wonderfully truthful rendering—not only the appearance of slow recovery, but also the observation that has caught that timidity with which a young convalescent usually first receives visitors. The study of heads in relation to light has been carefully studied.

139. Sir Henry Thompson, F.R.C.S. (1881). Few of Millais's portraits are so fine and characteristic as this of the distinguished surgeon and amateur artist—pupil of O'Neil and of Mr. Alma Tadema. The keenness and incisive insight, decision and masterfulness, of the original are perfectly suggested, and with a hand as firm to paint as was the eye to see. As in many other

works of the kind, the artist has omitted all background of a decorative character, desiring to let the head claim the full attention it deserves. But the arrangement of "Sir James Paget" (No 162) —like the superb "Sir William Jenner" of Frank Holl—proves (if proof were needed) the pictorial value and artistic significance of suitable surroundings in portraiture.

140. Over the Hills and Far Away (1875). A view near Birnam, Perth, with Strath Tay in the distance, and Ben-y-glow in the direction of Dunkeld. The picture comes nearer, perhaps, to the traditional view of landscape composition than any in this section of Millais's art. It is frequently supposed, because he did not "compose" his landscapes—(I say nothing now as to sentiment)—that he was therefore ignorant of the practice and the views of the Old Masters. Millais was always looking at the Old Masters; and I see no reason to suppose that he who could appreciate and understand ancient and modern art as he did, lacked the power to see what is evident to everybody else. The only conclusion to come to is that Millais was as individual and independent in his views on landscape in his later middle life as he had been in other respects in his Pre-Raphaelitic days; so that Time, which takes delight in revenges, may come in the future to accept as a permissible view of landscape that which Millais chose to adopt after a painting-life of a quarter of a century.

The almost stereoscopic effect of the foreground up to the point where it dips away and allows the bright distance to be focused, comes as a surprise to the spectator; indeed, but for the extraordinarily unmistakable out-of-door quality, that effect might be resented as theatrical. Millais here asserts once more his power, beyond that of any contemporary painter, of painting sedgy, marshy ground, and rank grass, bathed in light and air; but the sky is somewhat weak. The spot was one of his favourite shooting-grounds for grouse.

141. Sir Richard Quain, Bart., M.D. (1896). An extraordinary instance of how Millais recovered himself in the last two years of his life. This is one of the finest and most facile and

learned portraits that he ever painted. It is a perfect likeness of his old friend and physician, the President of the General Council of Medical Education, and Physician Extraordinary to the Queen, and was completed just before the artist's death.

142. Sisters (1868). This picture, belonging to the year of "Stella" and "Vanessa," was the first to display Millais's power of combining figures, simply yet effectively placed; and prepared the ground for "Hearts are Trumps" (see No. 149) of four years later. Although the colour appears a little "chalky" in quality, the unaffected dignity of these three girls helps the group and stamps the work as one of real importance not only in the painter's career, but on its own account and merits.

These sisters, the artist's eldest daughters, comprise, on the left, Miss Mary Millais, in the middle Miss Effie Millais (Mrs. James), and Miss Alice Caroline Millais (Mrs. Stuart Wortley).

143. "Sweet Emma Moreland" (1892). The lady whose desire for candour scared Edward Gray away. A type of beauty much appreciated by Millais (compare "The Last Rose of Summer," No. 95). Swiftly and strongly painted.

144. "Model" (A Basset Hound) (1875). An example, in a brilliant sketch, of Sir John's taste for a finely-bred dog. The late Sir Everett Millais, the painter's eldest son, was one of the leading breeders in England of Basset hounds, and was honorary secretary to the Basset Hound Club, and judge at popular shows held under Kennel Club rules.

145. The Pilgrim's Progress. Evidently a very early work. It is known that when Millais was still a youth he engaged himself at one time to a well-known Sergeant-at-Law—clearly a man of keen business instinct—who made an agreement with the young artist that he should paint all day long for him for the sum of £3 a-day. The lawyer would bring little canvases to the painter who would sometimes complete two or even three in the course of the day—until, at last, the lad's parents stepped in and put a stop to the unequal arrangement on the ground of minority. It seems probable that this picture belongs to that early period.

147. The Fringe of the Moor (1874). This is perhaps the best proof of Millais's wonderful ability in painting the country without greatly troubling himself about landscape-composition. The picture—which represents a spot in Perthshire famous for black game, and which was beloved by the painter accordingly—is not so much a landscape, as a mighty sketch for a landscape : a sketch of prodigious ability and striking verisimilitude. A triumph of technique, of drawing, light, and atmosphere; it differs from Millais's other works of the kind by the successful introduction of a sky with rolling, cumulos cloud in movement. Painted with great solidity and impressiveness, the picture has been severely described, not without some reason, as "motiveless veracity, except for the natural history class." But, as has been said before, Millais did not care for tradition ; if a bit of nature pleased him, he just sat down before it and painted it with all the vigour and earnestness of which he was capable.

148. Princess Elizabeth in Prison at St. James's (1879). One of Millais's tenderest and most pathetic pictures of child-life. The poor little Princess is represented, before she was removed to Carisbrooke Castle to die, composing her touching letter to the Parliamentary Commissioners, begging that her own loved servants should not be taken from her as was ordered, and that she might be allowed to join her sister, the Princess of Orange. In accordance with her request the more cruel policy was reversed—her servants were left to her, but soon afterwards, on Sept. 8th, 1650, this little daughter of Charles I., who had spent more than half her brief life of fifteen years in prison, was released by death, "with her pale cheek resting on the Holy Book."

The exquisite rendering of the pathos of the subject, the beautiful realisation of the sweet, wistful face and entirely characteristic and child-like pose, as well as the fine painting of the head, raise this picture far above the rank of genre or anecdote, and award it a dignified place as a work of history.

The cabinet in the background was originally introduced only as a suitable accessory of the period; but strangely enough, an

engraving of this very piece (which Millais had bought in Bond Street) was found in Atkinson's "Furniture of England," and identified as that which had been removed from Theobalds, the favourite dwelling-place of James I., where it is more than likely that his little grand-daughter, this Princess Elizabeth, had often seen it. The silver figures are additions which Sir John had had made in accordance with those shown in the engraving, as the original ornaments, things of value, had proved too strong a temptation to those through whose hands the cabinet had passed.

149. "HEARTS ARE TRUMPS" (1872). Portraits of the Misses Elizabeth, Diana, and Mary Armstrong, daughters of the late Mr. W. Armstrong (and sisters of the present distinguished Director of the National Gallery of Ireland)—now Mrs. Tennant-Dunlop, Mrs. Secker, and Mrs. Ponsonby Blennerhassett. This masterpiece of Millais's group-portraiture is sufficient to bear the reputation of his great middle period. He was then at the height of his power, and in the same year produced "Mrs. Heugh" and "Sir James Paget." This canvas contains the elements of immortal achievement; it is conceived in a far more elevated vein than the generality of his work and displays a greater sense of "style" than he ordinarily attained. The science of the arrangement, the variety in the faces (which are severally presented as full, three-quarter, and profile) not in character and expression only but in tone and light-and-shade, the masterly handling and *bravura* of the whole thing, carry off a difficult subject with brilliant éclat.

The picture was exhibited at Paris in 1878 under the title of "Whist à Trois" (or "Dummy Whist") and achieved a startling success. The maiden on the right shows to the spectator (who is of the party) her hand of cards, and her partner is not dissatisfied in her quiet way. Their adversary, who is playing "dummy," and is fully prepared for the worst, looks with courage to her sister to begin. It has been objected that there is too much fussiness in the conscientious working-out of the dresses;

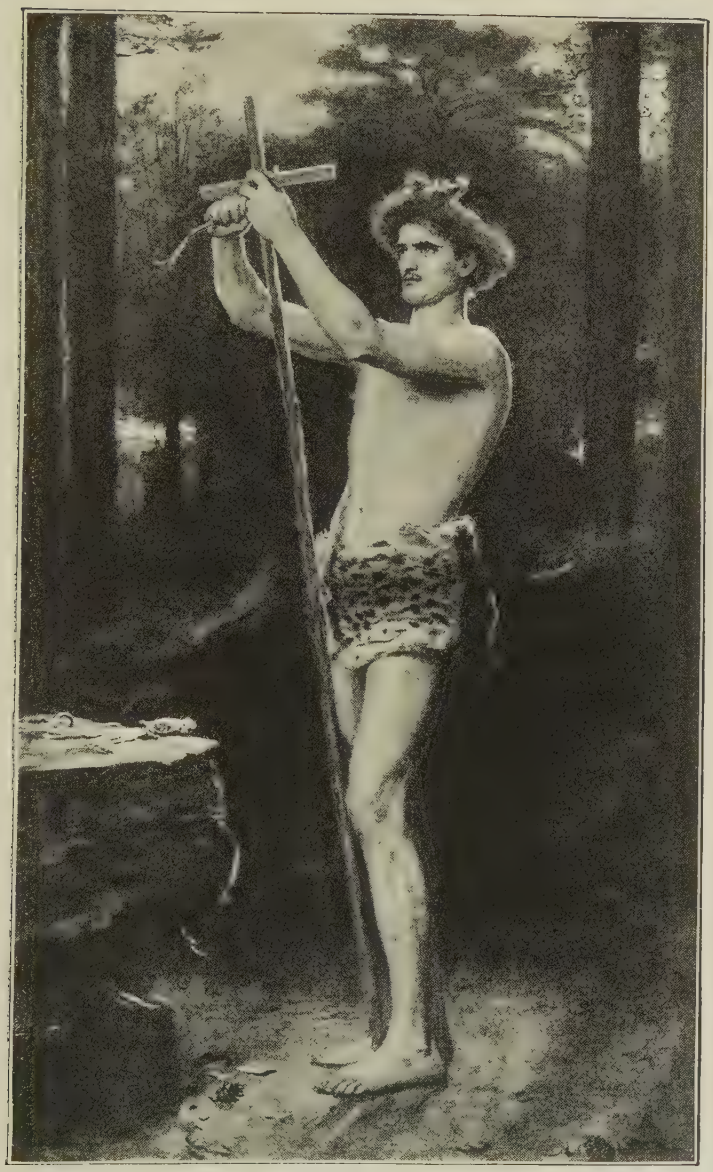
but it must be observed, in the first place, that the swirl of line is extremely essential to the decorative effect of the design, and, in the second, that this attention to fashion was to Millais a matter of importance, for he regarded it as an aspect of the history of manners and customs of the highest value to posterity. Mr. Walter Armstrong writes that it was the painter who "designed the grey dresses, with their pink ribbons and yellow lace;" just as M. Wauters requires his lady-sitters to attire themselves in costumes by Worth of his own designing.

The general resemblance of this picture to "The Ladies Waldegrave" has already been dealt with. Mr. Walter Armstrong states that the late Lady Waldegrave used to have a small reproduction of Sir John's picture hung close to that of Sir Joshua at Strawberry Hill in order to show how much less, when they were in juxtaposition, they are like one another than is generally supposed.

The picture appears to have somewhat changed in colour since it was last exhibited, and the figures to have sunk into their surroundings. But it remains a noble canvas, and by itself fills the room in which it hangs.

150. The Princes in the Tower (1878). The two Princes, Edward and Richard, sons of Edward IV.—humorously called "The Tower Hamlets"—are represented as standing close to the spot where, two hundred years later, their skeletons were discovered; they are listening with instinctive fear to the tread of their approaching murderers. The picture is a companion to the "Princess Elizabeth," in the representation of the persecution of Royal children, innocent and unoffending, with jealous cruelty.

It is understood that the "Princes" were painted from the two children of Mr. Dallas Yorke of Walmsgate in Lincolnshire, sister and brother (the elder of whom is now the Duchess of Portland), whom the artist saw thus arrayed when playing in *tableaux vivants*. The picturesqueness of the costumes must be held to excuse the anachronistic liberty. The background was of course studied in the Tower of London.



A Forerunner. (1896)

(By permission of Sir Charles Tennant, Bart.)

151. Lingering Autumn (1890). This picture, painted near Murthly Moss is supposed to illustrate, or to be illustrated by, Donne's couplet—

> No spring nor summer beauty hath such grace
> As I have seen in one autumnall face.

With its broken ground, the picture has not been so completely "brought together" as we are used to expect in thought-out landscape; but it is an almost irreproachable study of a joyous and intelligent rendering of a spot he loved to tread.

152–3. George Millais, Esq., and Everett Millais, Esq. (1876). Two sons of the painter, both of whom are now dead. The former, a youth of high and conspicuous intelligence, sat with his brother for the lads in "The Boyhood of Raleigh" (see No. 126); the first-named is he with fair hair.

154. Lady Campbell (1884). Painted at the time of her marriage. Sir John Millais had painted her fifteen years before as a little girl attired in white. (See No. 111.)

155. Miss Effie Millais (1876). Portrait of the artist's eldest daughter (Mrs. James) who has figured so often in his pictures, from her early childhood down to the period of her marriage, as duly noted herein. This head is worthy of Gainsborough's brush.

156. Miss Beatrice Caird (1879). Niece of Sir John Millais, and daughter of the late Mrs. Caird (No. 115). A beautifully-drawn and sympathetically wrought portrait of a pretty child, now dead.

157. Bubbles (1886). This world-famous picture, so happy in inspiration (and so keenly adopted for commercial purposes), spread over the world by the million by illustrated newspaper, print-dealer, and soap-manufacturer, is a far higher class of painting than it has become the fashion to assume. It has frequently been called a "pot-boiler;" but it is forgotten that "pot-boilers," whatever the motive of production, are usually better and more freely-painted pictures than those which are more deliber-

ately thought out and more restrainedly executed. In this case the painting of the head is pure, rapid, and sweet in touch, without any torturing of the colours; and at least it may be said that it introduced, through one man's initiative (and he not Millais), a revolution in favour of "artistic advertisement."

"Bubbles" is a portrait of Sir John's grandson, Master Willie James, now (1898) a midshipman on the flagship of the Australian station.

159-160. Miss Millais and Miss Alice Caroline Millais (1876). The daughters of the artist. The former, Miss Mary Millais whose portrait appears in "Sisters" and "Waking," and the latter, Mrs. Stuart Wortley, who also appears in "Sisters" and in the picture painted of her (No. 40) at the time of her marriage.

161. New Laid Eggs (1873). This graceful and elegant farm-girl is Miss Effie Millais, now Mrs. James, represented in the taste of a hundred years ago, as a "fancy-character."

162. Sir James Paget, Bart. (1872). The great surgeon is in the act of lecturing to the students of St. Bartholomew's Hospital, to which institution the picture was presented by his pupils and friends. This is one of Millais's finest portraits, superb in character, strong and natural, with a workmanship that appeals powerfully to the admiration of artists; and moreover, set in a background with excellent effect—a rather rare proceeding on the part of the painter.

163. The Ruling Passion (1885) (originally called "The Ornithologist," but altered out of deference to a not too literate public). Mr. Ruskin, who wrote "I have never seen any work of modern art with more delight and admiration than this," once told me that he thought it the finest of its kind painted in modern times, whether for sentiment or for management of colour. In this respect Millais certainly improved it by taking the hint of a friend, when it was hanging at the Fine Art Society's Gallery, and reducing the staring white pillow against which the invalid reclines to the present dull brown-pink hue. The ornithologist is his

friend Mr. T. O. Barlow, R.A., when—as may almost be guessed—the distinguished engraver of nearly a score of Millais's pictures was in the grip of his mortal illness; and the two listening boys are the Masters James, the painter's grandsons. The "piled up" arrangement of the figures unquestionably militates against the effect of the composition, but the "placing" of the brilliantly coloured birds and the elaborate study of the heads in varying degrees of illumination have been very carefully worked out.

164. Mrs. Chamberlain (1891). An example of feminine grace that might in its way be compared with that of "The Duchess of Westminster" (see No. 48). A charming harmony in grey and flesh-pink that gave the artist the utmost pleasure to paint, and, as he said, reconciled him to the troubles and trammels of portrait-painting.

166. Luther Holden, Esq. (1880). An extremely refined and intellectual rendering of a refined and intellectual head. This portrait of the President of the Royal College of Surgeons, as may almost be seen from its technique, was painted in the same year as the "John Bright" and "Bishop Fraser." It was presented by friends and pupils to St. Bartholomew's Hospital, of which Mr. Holden was at that time the senior surgeon.

167. Penseroso (1887). A curiously incorrectly-titled picture of a lady who, besides, has little in common with Milton's thoughtful character. The lady is less *pensieroso* than *misero*, and has little in common with the nightingale of the poem.

168. Murthly Water (1888). In spite of the light with which the picture is filled, this is perhaps Sir John's poorest landscape. It has a personal interest, however, in representing his fishing on the Tay.

169. Cherry Ripe (1879). The little lady from whom this picture was painted was Miss Edie Ramage, who was the belle of the fancy-dress ball given by the "Graphic" in the year the work was produced. She impersonated Sir Joshua Reynolds' "Penelope Boothby," and was thought to be so charming that she was again dressed in the character the next morning and carried off to the artist's studio. He was so delighted with his little model that it was agreed upon the spot that he should paint a portrait of the child and that the price should be a thousand guineas. The picture was produced in a week, and the result, in the painter's own opinion—unaffected and candid in his estimation of himself—was that it was as fine a thing as the original, if not a finer—"and," with a nod and a nudge, "they will recognise it one of these days." So popular was the picture, it is said, that of the coloured reproduction which appeared in the "Graphic," in 1880, 600,000 copies

were sold, and that had the unsatisfied orders been met the issue would have reached a million; indeed, the publisher had to return several thousand pounds in cash and sustain actions at law for damages for non-delivery. Miss Blanche Barette, a professional model, is said also to have sat for the figure.

The picture, painted with a sureness of touch and richness of palette to be found only in Sir John's best work, with a setting singularly felicitous in design, seems to be a good deal darker than it was. More than any other of his pictures it contains a dash of that *espièglerie* which is one of the principal charms of Sir Joshua's representations of fascinating childhood.

170. Christmas Eve (1888—not 1867, as in the official catalogue). This extremely effective, if somewhat theatrical, landscape represents Old Murthly Castle—not to be confounded with the Elizabethan structure which Gillespie Graham designed for Sir A. Douglas Stewart. There is a touch of poetry in the air, as the setting sun lights up the windows of the castle and leaves the snow cool in colour, varied with a hundred tints. But as an example of tree-drawing it is probable that Millais never did anything so bad. There is no care for structure, and the branches look more like waving eels or a gigantic sea-anemone than solid, naturally-developed wood and twig.

171. A Message from the Deep (1884). Originally called "A Message from the Sea," this picture was received as one of the best and most seriously-painted of the series of pretty children to which Millais was devoting himself. Although there is a studio air about the sea, which, however, is perhaps the best in quality that the artist ever painted, the main interest lies necessarily in the dramatic contrast between this Aberdeen-capped lassie and her occupation—between the happy innocence of the child and the probably tragic import of the message.

172. "The Moon is up and yet it is not Night" (1890). The poetic scene to which Millais fitted this line of Byron's is another of those which had a sporting interest for the painter; for it represents a favourite spot for roe at Murthly.

173. Allegro (1887). The companion to No. 167, and equally ill-fitted with a title. This "Folie" of the Carnival has nought in her of Milton's lark, unless the "dawn" has reference to the hour at which the lady returns from the ball. It is a gay and pleasing picture enough, but comes nowhere near the first rank of the artist's work.

174. George Grote, Esq. (1871). Few heads indeed in all the galleries compare with this masterly portrait, which is powerful in its strength, and at the same time learned and vigorous in handling and singularly fine in modelling. It was painted for the Members of the Convocation of the University of London, of which Dr. Grote was Vice-Chancellor from 1862 to 1871.

175. Greenwich Pensioners at the Tomb of Nelson (1868). The text for this picture was from Canning's "Ulm and Trafalgar, 1806"—

. . . . before that hallowed tomb

. . . . . .

Frequent in solemn pilgrimage they stand

—and the title then given was "Pilgrims to St. Paul's."

This natural, sincere, and patriotic scene at Nelson's tomb, sympathetic and vigorous though it is, lacks a certain artistic and agreeable pictorial charm. And although it is impressive, by reason of its simplicity and honesty, and the skill with which a difficult problem has been solved, one finds one's-self objecting to the last to the strong and ruddy glow from a relatively poor illuminant.

176. St. Stephen (1895). "He fell asleep."—Acts vii. 60. The solemnity and earnestness with which Sir John devised and approached his subjects in the last two years of his life are well illustrated here. The martyr, according to Eastern custom, has been led outside the city to be stoned, and in the first ray of the cold dawn those who loved him—after watching through the night until it is at last safe to approach—timidly advance in order to bear off the poor stoned body. But the painter has striven to place before the spectator not so much the martyrdom of the victim as

the gentle death-sleep of the saint. The landscape here so tenderly indicated is painted from the Quarry at Kinnoull.

177. Sir William Sterndale Bennett (1873). An incisive portrait of the great composer, painted two years before his death.

179. T. Oldham Barlow, Esq., R.A. (1884). The wonderful vivacity of this distinguished engraver, who reproduced in his own "mixed method" of mezzotint, etching, &c., so many of Millais's works, and was to his friend much what John Raphael Smith was to Reynolds, or Bartolozzi to Angelica Kauffman, has been reproduced with perfect similitude in this portrait. In respect to execution it probably comes among the first in the second rank of men's portraits executed by Millais. The picture has been presented to the town of Oldham by Mr. J. J. Jones of Abberley Hall, Worcestershire.

181. The Old Garden (1889), first called "A Green Old Age." A garden near Birnam, recalling a good deal of the sentiment of the landscape in "The Vale of Rest" of thirty years before. It is a work of quiet power and poetry, dependent for its effect upon that pathos which was the sentiment in Millais which corresponded to passion in Rossetti. It is an eloquent comment on the uncertainty of Millais's power at the time, that this beautiful and touching work was produced in the same year as Murthly Water (see No. 168).

182. Cinderella (1881). One of the three fancy-portraits of Miss Beatrice Buckstone (see "Sweetest Eyes" No. 119), painted with a firm skilful brush, but apparently without much interest on the painter's part. The mice are wonderfully true little studies of nature.

183. Urquhart Castle, on Loch Ness (1870). The only title when this picture was exhibited were the lines from "Maud"—

> The Tower of Strength which stood
> Four-square to all the winds that blew.

This old castle, built by the engineers of Edward I.'s army after they had overthrown the older structure of the twelfth

century, is now, after passing through the hands of the Chisholms, the property of the Clan Grant. The picture is said to be a satisfactory likeness; but there, except for a few good passages, its higher merit may be held to stop. The sea is like that which Creswick painted in his period of decay, and not much better than that which Millais drew for "Locksley Hall." The picture seems to me one of the artist's completest failures.

184. Charles J. Wertheimer, Esq. (1888). A powerful and well-painted, if rather summary, portrait of one through whose hands have passed many of the Master's pictures, and who has done much to make them appreciated at their fullest value by collectors. No fewer than ten works in this Room belong to him.

186. Miss Eveleen Tennant (1874). A magnificent portrait of Mrs. F. W. Myers, powerful in character, superb alike in colour and design, it is one of the very few pictures by Millais of an extremely decorative character. The beauty of the lady (the youngest daughter of the late Mr. Charles Tennant of Cadoxton Lodge, Glamorganshire), the brilliancy of the costume, the masterly rendering of the whole, unite to include this picture among the painter's masterpieces. Four years later, Mrs. Myers was painted by Mr. Watts with at least equal success. Not many sitters have been so brilliantly immortalized by two such distinguished masters.

NOTES ON THE PICTURES NOT EXHIBITED AT THE ROYAL ACADEMY, 1898.

(*Arranged Alphabetically*)

Afternoon Tea (1889) — originally called by the artist "Gossips"—is a daintily-painted picture of a family group of little girls "playing at tea" in a garden. The nearest child has her back turned to the spectator; and it was for the sake of "that sweet little back," said Sir John, that he painted the group.

Apple Blossoms (1859) exhibited as "Spring." The upper zone of the picture is occupied by the nobly flowering trees; the lower, by the group of girls who, standing, kneeling, and reclining, typify the Spring of Life. Ruskin protested against "this fierce and rigid orchard," while acknowledging the "mighty painting." The picture was painted at Annat Lodge. Mrs. Stibbard sat for the kneeling girl in the middle; the late Mrs. Caird for the child on the extreme left. The other pretty child is said to be the Dowager Countess of Dudley when Miss Moncrieffe.

Baptism of Guthren the Dane (about 1846). Millais was at this time, as he himself expressed it, "rather gone on the Danes," and intended to paint "a really good Alfred the Great picture;" but the rise of the Pre-Raphaelite Brotherhood intervened.

Beaconsfield, Benjamin Disraeli, Lord (1881). A brilliant but somewhat painful portrait of the statesman, painted at the time when death was upon him. Only a few hours before his fatal illness he wrote to his "Dear Apelles" as to the next sitting. By command of the Queen the unfinished work was exhibited on a screen at the Academy—the exhibition being already hung; the

CHILDHOOD. (1847)

YOUTH. (1847)

(*By permission of the Corporation of Leeds.*)

artist did not touch the face, but added a background, in the mistaken idea of giving it some appearance of completeness.

Bride, The. This beautiful little picture shows a sad dignified head with a diadem and a necklace of lilies, charmingly and daintily yet forcibly painted.

Bride of Lammermoor, The (1878). Edgar, the Master of Ravenswood, is represented conducting the fainting Lucy to her father, and his enemy, Sir William Ashton, after her experience with the bull. Both figures are admirably realized, both as to personality and character. A vivid picture, with a strong torrent background, with rocks and ferns.

Bridesmaid, The (1851), known for a time as "All Hallow's E'en." The picture represents the popular superstition that the bridesmaid who passes a piece of bride-cake through a ring will see a vision of her beloved. It was painted in the same year as "Mariana" and the "Huguenot," and is exquisite in handling. For the head, Mrs. Nassau Senior sat. Mr. T. R. Harding, High Sheriff of Cambridgeshire for 1888, presented the picture to the Fitzwilliam Museum in that year.

Bright Eyes. A half-length of a clear-eyed, oval faced young girl, with luxuriant hair falling over the red cloak; mistletoe hangs over her head. The picture is in the Kepplestone Collection.

Caird, Dr. John (1881), Member of the Established Church of Scotland, and Principal (1873) and Vice-Chancellor of the University of Glasgow. The portrait was presented to the University by Citizens of Glasgow and others.

Caller Herrin' (1881). Miss Beatrice Buckstone, daughter of the comedian, sat for this picture, which Ruskin declared "the highest of all yet produced by the Pre-Raphaelite School." Yet the manner is extremely un-Pre-Raphaelitic, as its principles were originally practised by the Brotherhood.

Captive, The (1882). A graceful figure of a girl in Oriental dress bearing before her a silver dish with fruit. The sitter was Miss Ruby Streatfield. At one time the picture was known as "Ruby." An admirable study in cool colours.

MANHOOD. (1847)

AGE. (1847)

(*By permission of the Corporation of Leeds.*)

Carlyle, Thomas (1880). A sketch of the figure, seated, kit-kat size, executed the year before the death of the Sage, supposed by some to suggest an air of "peevish decrepitude." It was painted for the late Mr. Reginald Cholmondeley of Condover, and now belongs to the National Portrait Gallery.

Clarissa (1887). Richardson's unfortunate heroine. A "Souvenir of Gainsborough" so closely designed after the "Hon. Mrs. Graham" in the National Gallery of Edinburgh, that pose, head-dress, and arrangement of costume are even confusing in their likeness. An experiment, and on the whole a fairly successful one.

Combe, T., Esq. (1850). Portrait of the Superintendent of the Clarendon Press, Oxford, who was so sturdy a supporter of the Pre-Raphaelite movement, of Millais, and more particularly of Mr. Holman Hunt. The picture represents a jolly, typical English face, fringed with white hair, and full of character, which the painter has stippled in with much force, in miniature manner. The sitter nurses a cat on his knees.

Convalescent, The (1875). A little girl sitting up with a blanket about her—the same child as appears in "Getting Better." Its fine drawing and delicate colour give this picture more interest than others of similar "minor importance."

Crown of Love, The (1875). A romantic hero bears his lady-love up a steep slope—the curious effect, remarked at the time, being that the princess has a head without a body, and the knight a body without a head. The subject, of course, is based on Mr. George Meredith's poem.

Departure of the Crusaders, The. This extremely interesting early work of Millais has never been exhibited, nor publicly seen save for a short while at the Fine Art Society's Gallery in 1889, when the price asked was five hundred guineas. Mrs. Rossetti, the mother of Dante Gabriel Rossetti, sat for one of the principal heads.

Digging out the Otter in the Valley of the Tay. A joint work of Sir Edwin Landseer and Sir John Millais. It is said that Landseer, recognising his desperate condition, remarked

MUSIC. (1847)

ART. (1847)

By permission of he Corporation of Leeds.)

to Millais who was with him—"I'll never live to finish it, Millais; you'll have to finish it for me." This his friend afterwards did, inserting the figures.

Ducklings (1889). A little maiden clad, *à la* Kate Greenaway, in subdued green, stands facing the spectator at a pond's side, looking in wonder at three ducklings floating on it—she herself, the artist would have us know, being the fourth. There is here a quiet harmony of colour, but not that brilliancy characteristic of the painter. The picture has gone to the United States.

Du Maurier, George. A highly finished and masterly portrait, something more than a sketch, of the satirical artist and author, and one of the broadest and finest of all the heads in the Kepplestone Collection.

Elgiva (1847). Millais's second exhibited picture. It bore the explanatory quotation: "Archbishop Odo, to avenge the banishment of Dunstan, dissolved Edwy's marriage with Elgiva on the plea of kinship, and sent a party of soldiers into the palace, who seized the Queen, and, after branding her face, in order to destroy that fatal beauty which had seduced Edwy, forcibly conveyed her to Ireland." This picture, ambitious and full of movement, was skied at the Royal Academy, but found a purchaser in Mr. J. H. Mann, for £120.

"Equestrian Portrait" see Nell Gwynne.

Fenn, W. Hugh (c. 1845). An early oil portrait, destroyed by Millais himself, on completing the existing portrait (see No. 4).

Flowing to the Sea (1871). Painted at Waukmill Ferry, four miles below Perth. The Tay in autumn time is in the distance, and two soldiers—Highlanders—are at the river side gossiping with a milkmaid. The picture is not so strong as its companion, "Flowing to the River."

Found. A joint work with Sir Edwin Landseer. A stag, run down, has been tracked by the hounds. At Landseer's dying request Millais painted in the landscape; but he left the sky hastily brushed in. The picture was exhibited in Bond Street.

Gladstone, Rt. Hon. W. E. (1885). This picture, repre-

senting the statesman in his Doctor's robes, was painted towards the close of his second premiership, at the eve of the disruption of the united Liberal Party. Here, in striking contrast with the portrait of 1879, we have the Fighting Gladstone, combative and alert. The management of the crimson and lake of the robes is admirable.

Gladstone, Rt. Hon. W. E., and his Grandchild (1889). A golden wedding-gift to Mr. and Mrs. Gladstone from the women-members of the Liberal Party—English, Scottish, Irish, and Welsh—the subscriptions being from one penny upwards. The child is the eldest son of Mr. H. W. Gladstone. The picture is leathery in colour, being painted at Millais's worst period.

Grey Lady, The (1883). A "nocturne"—a pictorial definition, by the way, invented by Mr. F. Leyland—representing a spirit (perhaps) gliding wearily up a depressing staircase: a ghost story not convincingly, though suggestively, told.

Highland Lassie, A (1854). A portrait of Lady Millais, and a study for "Waiting" (or "A Girl at a Stile") in the possession of Mr. Nettlefold of Birmingham. An exquisitely painted little work, corresponding in quality with the Miss Siddal and others of the time.

Irving, Henry, Sir (1884). Sir John Millais painted this portrait for presentation to the Garrick Club, where he was wont to pass such leisure hours as he chose to devote to whist. The picture, which is fixed in its frame in the Strangers' Dining-room, gave singular pleasure to the artist to paint; but, judged as a likeness, it is not the most successful portrait that has been produced of the great actor.

Ismay, Thomas H., Esq. (1883). This portrait was presented to the sitter by the shareholders of the "White Star" Line.

Italian Girl, An (1876). A favourite picture of Lady Millais's and never offered for sale, until Mr. James Dunnachie acquired it in 1885 and carried it off to Scotland. It was called for a time "Pippa," after Browning's heroine—and, indeed, the hands show signs of work. Contrary circumstances prevented

Browning from seeing the picture, although he tried to do so; but there is little doubt that he would have discouraged the title. The principal charm of this picture is in the colour.

James, Capt. (1880), of the Scots Greys—afterwards Major James, now dead. The son-in-law of the artist and husband of Miss Effie Millais. The young soldier, who saw much service in India, is represented in undress uniform.

Knight-Errant, The (1870). This picture, Millais's only painting of the nude, occupied him not less than six weeks. When he had finished it, he was so dissatisfied that he intended to destroy it, or cut out the head of the lady who had been stripped by robbers and bound to a tree, and was at last rescued by a chivalrous knight. The girl's head, turned towards the spectator, seemed to strike a wrong note—apart from any question of modesty: the sentiment was injured. He made the experiment of repainting the head turned away and the picture became more satisfactory. But the female figure remains a life study while the Knight is more pictorial. It is good, if not fine flesh-painting; and shows to what excellence the artist might have attained in this direction. The flying figures of the robbers are not convincing—the less so perhaps for having left the lady's valuable draperies at her feet; and the circumference of the half-moon is altogether too great for its phase. When it was exhibited at the Royal Academy the picture was hung as a pendant to Mr. Watts's "Fata Morgana." Millais used to say that it gave him more trouble than any picture he ever painted, except, in later years, the "Mercy." The subject was explained by the sentence: "The order of Knights was instituted to protect widows and orphans, and to succour maidens in distress." It was said at one time that the first head of the lady was used for "The Martyr of the Solway."

Landscape Study of a Waterfall (1854). Painted at Glenfinlas Waterfall as a study for the background of the portrait of Mr. John Ruskin. A female figure sits close by the wonderfully painted rocks with their lichenous growth.

"Leeds Panels, The" (1847). Under this title are grouped the

PENCIL STUDY FOR "APPLE BLOSSOMS" (SPRING). (1859)

six lunettes which Millais executed in what are now known as the Judges' Chambers at Leeds, and which were lately removed to the Art Museum. In 1847, Mr Atkinson, having added a wing to his house, had his hall tesselated by Owen Jones, who also, in his design for the walls and dome, left these lunettes for independent decoration. On the recommendation of Charles Cope, R.A., Mr. Atkinson invited young Millais, still a student at the Academy, to his house to carry out the decorations (July and August, 1847). In the six weeks he remained there with the family he produced the six canvases, which were in due course affixed to the plaster. They are painted in sepia upon a blue background. The four pictures round the hall were (1) CHILDHOOD; (2) YOUTH, making love; (3) MANHOOD, being armed; and (4) AGE—a philosopher instructing youth. For the upper lunettes were (5) MUSIC, with singing, human and divine; and (6) ART, including Poetry, Painting, and the Drama. The designs are rather severe in themselves—erring on the side of simplicity—but they were admirably adapted to the places they were intended to occupy. It is interesting to note that the attitude of the lovers in the study for "Youth" recalls, in the position of their arms, the curious attitude so remarkable in "The Huguenot."

LORNE, MARQUESS OF (1884). The Princess Louise, when the Marquess was Viceroy of Canada, begged a sketch from Millais for the Canadian Art Gallery, which was just then being organised. He felicitously responded by painting this portrait, which was his contribution to the collection.

MANNERS, HON. J. NEVILE (1896). Interesting only for the comparison it challenges with Lawrence's "Master Lambton." The result is not to Millais's advantage, hard and "tinny" though is the other picture.

MERCY: ST. BARTHOLOMEW'S DAY, 1572 (1887). An ambitious, melodramatic, and intelligible rendering of a well-chosen incident, but missing its mark whether in respect to sentiment or artistic effect. From another painter it might pass; but from him who wrought "The Huguenot" a variant relatively so poor is not to

THE PARABLE OF THE LOST PIECE OF MONEY. (1862)

(*The Destroyed Picture. By permission of Messrs. Graves and Co.*)

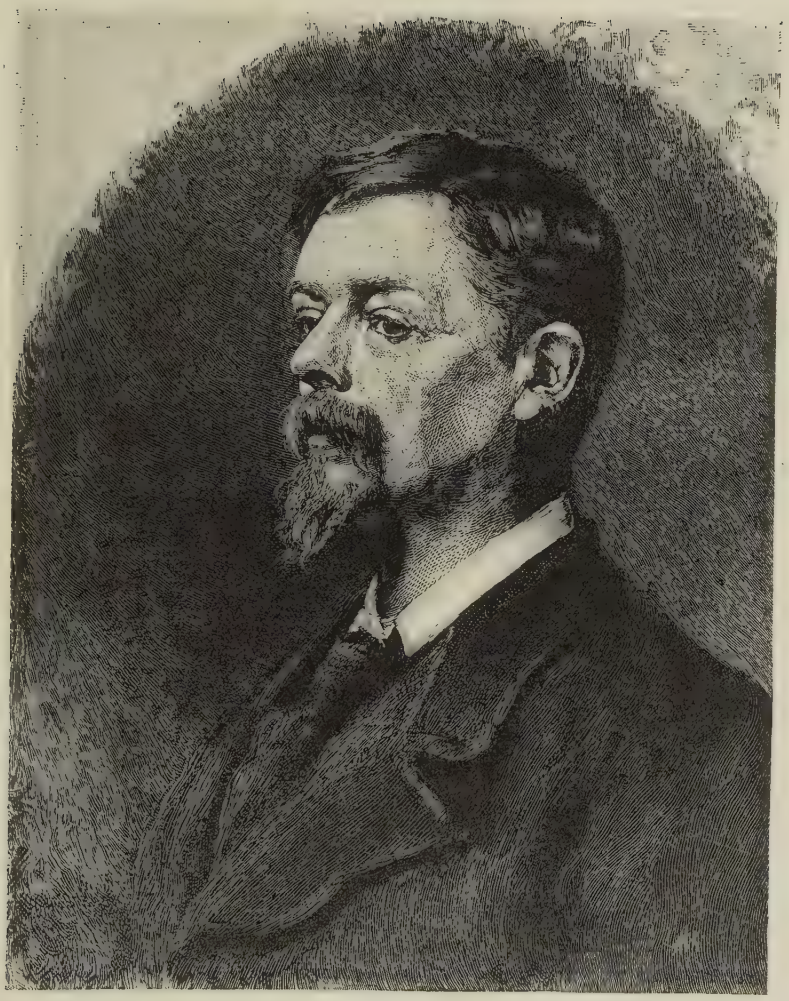
be accepted as representative of his work. It is satisfactory, therefore, that the painting has not been brought to the Royal Academy from the National Gallery of British Art. That Millais desired to convey a love romance as well as a sterner story in this picture of a beautiful nun staying the advance of the man who is going forth to slay, is shown by the withered passion-flowers at his side. Lady Granby gave sittings for the nun.

Millais, Lady, wife of the artist. A forcible and charming picture, dainty in sentiment, and of beautiful quality, it was seen in the Exhibition of the Society of Portrait Painters at the Grafton Gallery in 1896. The lady is represented holding the "Cornhill Magazine." At first Sir John painted his youngest son, Mr. John Guille Millais, sitting on her lap, but he afterwards scraped him out.

Millais, Sir John (1880). The portraits of himself, now at the Uffizi Gallery, Florence, and in the Kepplestone Collection, respectively, are dealt with in the pages herein devoted to the Portraits of Millais.

Nell Gwynne (1882). Painted in conjunction with Sir Edwin Landseer. The actress is represented as passing through an archway on a white palfrey. Landseer made this design in pen-and-ink many years ago, and then began the work as a portrait of the Queen issuing from Windsor Castle. He painted and exhibited a smaller version, but dwelt on the fact that for that portrait "Her Majesty did not sit." Upon his leaving this great canvas unfinished, Millais took it up; upon the horse he painted Nell Gwynne—for which the artist's daughter sat—as well as the page and dog, re-touching here and there. In 1897 the picture was presented by an anonymous donor, through Sir William Agnew, to the National Gallery of British Art. (No. 1503.)

News from Home (1857). A Highlander sitting in a trench during the Crimean War, reading a letter. It was objected, not without reason, that the soldier is altogether too clean and too well-groomed in his newest uniform, for such a position. The picture crossed to the United States twenty-five years ago.



GEORGE DU MAURIER.

(*In the Kepplestone Collection. By permission of Mrs. Macdonald. Engraved by M. Klinkicht.*)

OH, THAT A DREAM SO SWEET, SO LONG ENJOY'D,
SHOULD BE SO SADLY, CRUELLY DESTROY'D (1873).

This couplet from "Lalla Rookh" illustrates a pathetic portrait of a girl who has awakened to disillusionment.

PARABLE OF THE LOST PIECE OF MONEY (1865). In 1863, Millais had made a series of drawings for Messrs. Dalziel and Routledge for "The Parables of Our Lord." Of two of these he subsequently painted oil-pictures—the "Enemy sowing Tares," and this. On its completion it was engraved by Mr. Simmons for Messrs. Graves, but hardly had it been delivered to Baron Marochetti, R.A., who had acquired it, than in a gas explosion that occurred in his house the picture was utterly destroyed.

PIPPA (1876). Suggested by Robert Browning's Italian drama, "Pippa Passes." (See An Italian Girl.)

PIZARRO SEIZING THE INCA OF PERU (1846). Millais's first exhibited oil picture. "Pizarro himself advanced towards the Emperor, whom he had taken prisoner, while his soldiers, incited by Vincent de Valverde, massacred all that surrounded the Monarch." The spirit with which the boy of sixteen realised this passage from Luffman's Chronology was the wonder of all his friends, and the declaration of a French critic that this was one of the two best historical pictures in the Academy certainly did not shake the self-confidence of the young painter. It now hangs in the South Kensington Museum, to which it was bequeathed by Mr. Hodgkinson, where the reader may see the vigour of hand and independence of treatment showing through the school work.

POT-POURRI (1856). Of the two girls in this charming little picture of rose-shredding the elder child is Miss Gray (Mrs. Stibbard) the artist's sister-in-law. Her younger sister is at her side.

RETURN OF THE DOVE TO THE ARK (1851). One of the pictures bequeathed by Mr. Combe to the Oxford University Gallery. The faces of the girls are ugly, but in all else the picture is exquisite—in colour, technique, quality of paint, and in the wonderful drawing, especially of the hands, and even in grace

THE CAPTIVE. (1882)

(By permission of the Fine Art Society.)

of pose. But the type of the principal of the two girls who caress the weary dove and seem to contend for it is certainly below that of the average of humanity, even among peasants. This picture is also spoken of as "The Daughters of Noah," and "The Wives of the sons of Noah."

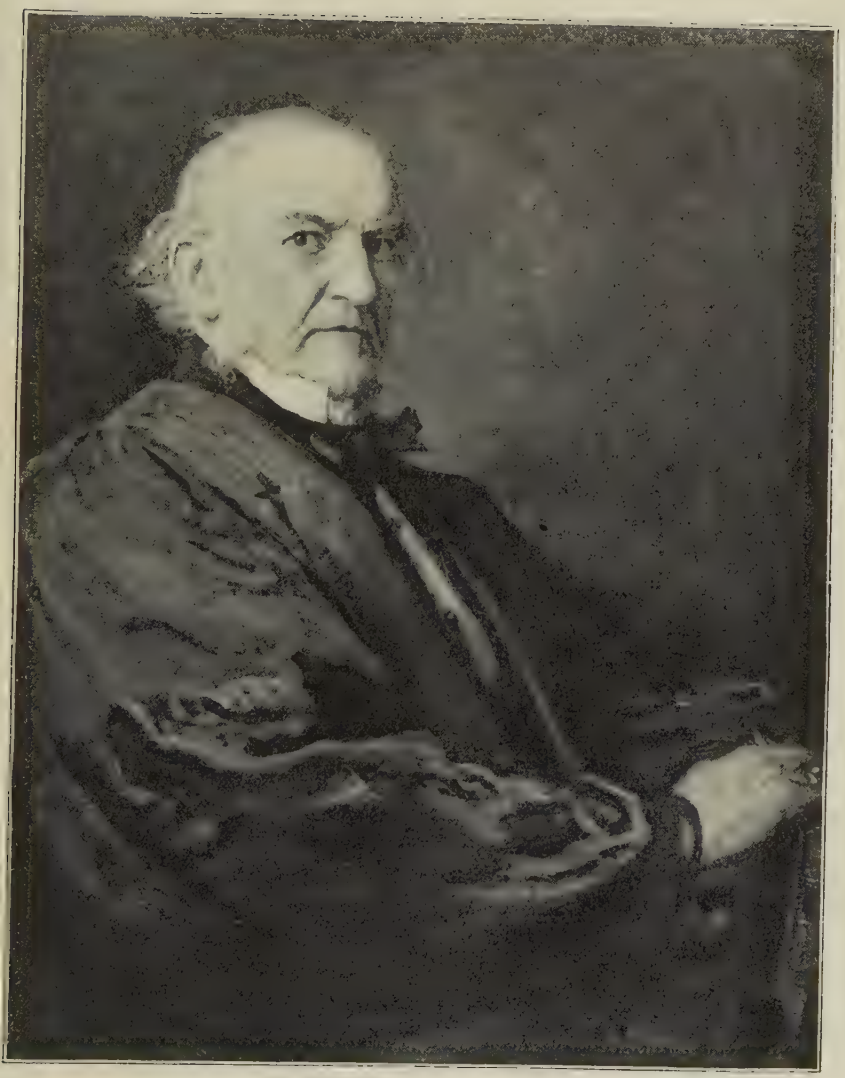
Siddal, Miss (1854). This delightful little picture of Rossetti's beautiful and sweet-minded wife (to whom full reference is made elsewhere) had never been publicly seen until it was shown at the Society of Portrait Painters' Exhibition in 1897. This is true Pre-Raphaelitic painting, but, as in several pictures of the time, somewhat changed in colour here and there.

St. George and the Dragon (1853). The sign-board of the Vidler's Arms at Keston, by Hayes Common, Kent, where Millais went in 1852–3 in order to paint the background to "The Proscribed Royalist." It was re-painted by Millais in a characteristic fit of good nature ; and is said to have been taken down by the shrewd innkeeper, framed, and sold. It will be remembered that Mr. Leslie, R.A., similarly painted a sign-board having St. George for its emblazonment, for an inn at Wargrave.

St. Martin's Summer : Halcyon Days (1878). Painted from the scene close by Dunkeld and Murthly, during the splendid St. Martin's Summer weather (Oct. 9th to Nov. 11th) which is supposed to come at the end of autumn. In adapting as a title these words of Joan of Arc (1 Henry VI., 1. 3) but simply reversing the two parts, to the picture executed in 1892 (see No. 88), Millais has created confusion in some people's minds in regard to the identity of the two pictures.

Shelling Peas (1889). The picture which Sir John Millais presented to Lord Leighton in acknowledgment of the latter's gift of his beautiful statuette called "Idle Fears"—one of the very first, if not quite the first, ever cast in this country by the waste-wax process. A very delicate and sketchy work.

Sound of Many Waters, The (1877). The lovely spot, much visited by tourists, known as the Rumbling Brig, above the fall of the river Braan, that runs into the Tay. It is a fine



RT. HON. W. E. GLADSTONE. (1885)

(By permission of the Governing Body of Christ Church, Oxford.)

representation of the scene after a heavy fall of rain, when the torrent fusses noisily amongst the old red-sandstone rocks. There is no great attempt at formal composition here, but the picture is extremely fine in effect, and would be finer still but for the uninteresting white sky above, which robs it of proper balance and full impressiveness. Was it not of this picture, together with "Autumn Leaves" and "Apple Blossoms," that Mr. Alfred Austin was thinking when he wrote in his tender and appreciative memorial verses ?—

> His, too, the wizard power to bring,
> When city-pent we be,
> Slow mellowing Autumn, maiden Spring,
> Bracken and birchen tree.
> Look ! twixt grey boulders fringed with fern,
> The tawny torrents chafe and churn,
> And, lined with light, the amber burn
> Goes bounding to the Sea.

"Twa Bairns" (1888–9). The portraits of Frederick and Mary Stuart Phillips, aged respectively ten and eight years ; children of Mr. Frederick Phillips of Godshill Park, Isle of Wight, and Philadelphia, U.S.A. The two handsome children, in Scotch dress, stand side by side, and form one of the most attractive groups ever painted by the artist. To insure accuracy in the tartan, Sir John borrowed from the Stuart Exhibition, then in progress, one of Prince Charlie's own to paint from. The date on the picture (1888) seems to be an error, as it was not finished till the following year, and sent home the year after. The artist was highly pleased with this performance.

"Victory, O Lord !" (1871). Commonly known as "Moses," this picture was originally exhibited with the 10th, 11th, and 12th verses of the 17th chapter of Exodus as a title. It is one of his most earnest works—one into which he threw all the energy and all the passion of which he was capable. "But Moses' hands were heavy, and they took a stone and put it under him, and he sat thereon ; and Aaron and Hur stayed up his hands, the one on the one side and the other on the other side." The spirit has

been caught and realized as Millais caught and realized the full spirit of few great themes—the result, not of rapidly worked-out design, but of years of steady thought and labour, though the labour is not apparent. Yet in later years he considered four

CALLER HERRIN'. (1881)

(*By permission of the Fine Art Society.*)

months too much for "Mercy's St. Bartholomew's Day," and a month "enough for any picture." The flesh-painting in this work is unusually fine.

"WAITING" (1854). In this picture of a lady sitting at the foot of a flight of steps leading to a V-stile, we have a likeness of

Lady Millais in a Victorian bonnet (before her marriage with the artist), painted the year after the portrait in the "Order of Release." The "Highland Lassie," to which reference has already been made, is a highly finished study of the upper part of the figure for this picture.

Westminster, The Duchess of (1876). A portrait of Lady Constance Leveson-Gower, daughter of the Duke of Sutherland, who married the Duke of Westminster in 1852, and died in 1880. A work of great beauty and dignity, which was presented by the Duke of Westminster's tenantry to Earl Grosvenor on his coming of age.

Westminster, The Duchess of (1881). A finished replica of the head and bust of the afore-mentioned portrait, oval in shape, painted by the artist the year after the Duchess died, and by him presented to her brother, Lord Ronald Gower. It is a head of singularly refined beauty.

Westminster, Hugh Lupus Grosvenor, Duke of (1872). This portrait was a presentation to the Duchess (then Marchioness) of Westminster by friends and citizens of Chester, "in testimony of the high respect and esteem entertained by them for her husband, who was for twenty-one years Member of Parliament for the City;" indeed, it was on his elevation to the peerage in 1869 that the painting of the portrait was first broached.

Widow's Mite, The (1847). A great design contributed to the celebrated Westminster Hall Competition, which after many years' exhibition in the Pantheon in Oxford Street was finally cut into two parts by an enterprising dealer. One of these sections is now at Tynemouth, and the other in the United States. The work measured 10 feet 7 in. by 14 feet 3, and was painted in oil. The amusing story of this "Cartoon" and its production has already been told by Mr. Holman Hunt. Christ and His disciples are upon the right. He addresses Himself to St. John, and calls attention to the widow, who is the prominent figure in an extremely well-designed group upon the left. But the fact that she holds by the hand a little nude child set critics of the

day somewhat against a work guilty of such "bad taste." The composition as a whole was considered a clever and dignified one —marvellous for a youth of seventeen. But the prizes and the public favour went to stronger men, to Mr. G. F. Watts, Mr. Cope, Mr. Armitage, Sir John Tenniel, and others.

Wimborne, Lord (1881). A presentation portrait offered to Mr. Ivor Bertie Guest, their "lost political leader," by the Conservatives of Bristol, on his elevation to the peerage in 1880.

Winter Fuel (1873). Painted in the woods by the Tay—

"Bare ruined choirs, where once the sweet birds sang."

A timber-cart is on the road, and upon it a child in a red hood. It is one of Millais's stronger pictures, painted at the time of "The North-West Passage" and "Mrs. Bischoffsheim." It was presented to the Manchester Corporation Gallery by Mr. G. B. Worthington.

Wolf's Den, The (1863). The artist's four children at play—the boy who plays the wolf has a fur rug thrown over him. There is forcible, brilliant, and solid painting, with a quaint harmony of contrasted scarlet and crimson. But there is an air of make-believe about the picture; the children are not really enjoying their game, and there is no such charm in it as pervades Millais's other picture of children playing on the floor—"Leisure Hours."

Young Men of the Tribe of Benjamin seizing their Destined Brides in the Vineyards, The (1848). This picture, by which Millais gained the gold medal in the Royal Academy Schools, was exhibited at the British Institution in 1848. It showed a power of composition, a freedom of drawing, and a bigness of design—a capacity to use the human form in the "grand manner" —which the artist hardly ever tried or cared to exert again. A short while afterwards the painting was engraved on wood by W. J. Linton. The handling of the subject has much affinity with the early style of Mr. Watts, and is finer than that of Etty, as seen in his easel pictures. The picture was painted to prove the artist's knowledge in the rendering of flesh and the figure.

CHRONOLOGICAL LIST OF MILLAIS'S OIL PAINTINGS

This List has been compiled to show as far as possible—

(1) The titles of all Sir John Millais's pictures in oil.
(2) Those comprised in the Royal Academy Collected Exhibition of his Works of 1898; these titles are printed in ordinary type.
(3) Those *not* comprised in that Exhibition; these titles are printed in *Italics.*
(4) The date of execution signed upon the Work.
(5) The date of first exhibition.
(6) The place of first exhibition.
(7) The place of important subsequent exhibition. (See below).
(8) The names of present or recent owners, the names in parentheses being those of former owners.

In the column wherein is indicated the place of subsequent exhibition, the following are the abbreviations employed, and their signification—

R.A.	denotes	Special Millais Exhibition at the Royal Academy	1898
B.	,,	Brussels International Exhibition	1897
C.	,,	Chicago International Exhibition	1893
Bm	,,	Birmingham Pre-Raphaelite Exhibition	1891
M.	,,	Manchester Art Treasures Exhibition	1857 & 1887
G.G.	,,	Special Millais Exhibition at the Grosvenor Gallery	1886
F.A.S.	,,	Special Millais Exhibition at the Fine Art Society's Gallery.	1881
L.	,,	London International Exhibition	1871
P.	,,	Paris: the Avenue Montaigne Exhibition	1855
		And the International Exhibitions of 1867, 1878, & 1889	

Of those pictures placed at the end of the list I have not been able, within the time at my disposal, to obtain the dates of execution or exhibition.

LIST OF OIL PAINTINGS

NO.	TITLE.	DATE. SIG.	DATE. EXHIB	FIRST EXHIB.	SUBSEQUENT EXHIB.	OWNER. PRESENT OR FORMER.
1	Cupid crowned with Flowers	[1841]	1898	R.A.	R.A.	Miss Millais.
2	*William Hugh Fenn* (Destroyed picture)	c. 1845	—	—	—	
3	*Baptism of Guthren the Dane*	1845 or 1846	—	—	Bm	Mr. Fredk. Crisp. (Mr. Honghton.)
4	*Pizarro seizing the Inca of Peru*	—	1846	R.A.	—	S. Kensington Museum. (Mrs. Hodgkinson).
5	*Elgiva*	—	1847	R.A.	—	(Mr. J. H. Mann.)
6	*The Widow's Mite*	—	1847	Westm'r Hall	—	Cut in two; half now in Tynemouth, half in U.S.
7	*Study of an Indian's Head*	—	1847	British Institutn.	—	(H.M.'s Commissioners)
8	*Childhood*					A set of Panels for lunettes formerly in the Judges' Lodgings, Leeds; now removed to the Leeds Art Gallery.
9	*Youth*					
10	*Manhood*					
11	*Age*	1847	1896	Leeds	—	
12	*Music*					
13	*Art*					
14	*Cymon* (study for Cymon and Iphigenia..	1847	—	—	—	Mr. Fred Arnold.
15	*The Tribe of Benjamin Seizing the Daughters of Shiloh*	—	1848	British Institutn.	—	
16	W. Hugh Fenn	1848	1881	F.A.S.	F.A.S. G.G. R.A.	Mr. W. W. Fenn.
17	Isabella (Lorenzo and Isabella)	1849	1849	R.A.	F.A.S. G.G. R.A.	Liverpool Art Gallery, (B. G. Windus). (Mr. T. Woolner, R.A.). (Mr. C. Ionides).
18	Portrait of a Gentleman and his Grandchild (Mr. Wyatt)	1849	1850	R.A.	G.G. R.A.	Mr. James Wyatt.
19	Ferdinand lured by Ariel	1849	1850	R.A.	F.A.S. G.G. R.A.	Mr. Henry F. Makins. (Mr. Ellison). (Mr. Wyatt). (Mr. T. Woolner, R.A.) (Mr. C. J. H. Allen).
20	Christ in the House of his Parents (The Carpenter's Shop)	1849	1850	R.A.	F.A.S. G.G. R.A.	Mr. F. A. Beer. (Mr. T. E. Plint). (Mr. J. Heugh).
21	*Thomas Combe*	1850	1886	G.G.	G.G.	Oxford Univ. Gallery.
22	Cymon and Iphigenia	1851	1898	R.A.	R.A.	Mr. J. H. Standen.
23	The Woodman's Daughter	1850	1851	R.A.	G.G. R.A.	Lady Millais. (Mr. Hy. Hodgkinson). Sir J. E. Millais, Bart.

NO.	TITLE.	DATE. SIG.	DATE. EXHIB	FIRST EXHIB.	SUBSEQUENT EXHIB.	OWNER, PRESENT OR FORMER.
24	Mariana in the Moated Grange	1851	1851	R.A.	G.G. Bm R.A.	Mr. H. F. Makins. (Mr. B. G. Windus). (Mr. J. M. Dunlop).
25	*Return of the Dove to the Ark* or "Daughters of Noah caressing the Dove, &c.;" or "Wives of the Sons of Noah."	1851	1851	R.A.	P. '55 G.G	Oxford Univ. Gallery. (Mr. Combe).
26	The Bridesmaid ("All Hallow's E'en")	1851	—	—	—	Fitzwilliam Museum, Cambridge. (Mr. Knight.) (Mr. T. R. Harding.)
27	Memory	—	1852	—	R.A.	Marquess of Ripon.
28	Ophelia	1852	1852	R.A.	P. '55 G.G. R.A.	Nat. Gall. of British Art. (Mr. Farrar). (Mr. B. G. Windus). (Mrs. Fuller-Maitland). (Mr. Henry Tate).
29	The Huguenot	1852	1852	R.A.	G.G. R.A.	Mr. T. H. Miller.
30	The Huguenot (sketch)	—	—	—	—	J. Pierpoint Morgan.
31	*The Huguenot* (study)	1852	—	—	Bm	Mr. A. Wood.
32	*Mrs. Coventry K. Patmore*	—	1852	R.A.	G.G.	Mrs. Coventry K. Patmore.
33	*Head of Ophelia (with wreath)*	1852	—	—	—	
34	The Order of Release	1853	1853	R.A.	P. '55 F.A.S. R.A.	Executors, Mr. James Renton.
35	The Proscribed Royalist, 1651	1853	1853	R.A.	G.G. Bm R.A.	Mr. James Ogston. (Mr. T. E. Plint). (Sir J. Pender).
36	*The Proscribed Royalist*	—	1853	—	—	Mr. Joseph Arden.
37	*St. George and the Dragon* (signboard)	1853	—	—	—	(Mr. B. G. Windus).
38	*Waiting* (or *A Girl at a Stile*)	1854	—	—	—	Mr. Edward Nettlefold.
39	*A Highland Lassie* (or Head of a Scotch Girl)	1854	—	—	Bm	(Mr. Joseph Arden). Mr. Henry Willett.
40	John Ruskin	1854	1884	F.A.S.	G.G. Bm R.A.	Sir Henry Acland, Bart.
41	*Landscape Study of Waterfall*	1854	1886	G.G.	G.G.	Mr. Hodgson. (Mr. D. Bates).
42	*Miss Siddal*	1854	1897	Soc. Por. Painters	—	Mr. James Orrock.
43	The Rescue	1855	1855	R.A.	G.G. R.A.	Mr. Holbrook Gaskell. (Mr. Joseph Arden).
44	The Random Shot (originally "L'Enfant du Régiment.")	1855	1856	R.A.	G.G. R.A.	Mr. T. H. Miller.
45	The Conclusion of Peace, 1856 (correct title "Peace Concluded")	1856	1856	R.A.	R.A.	Mr. T. H. Miller.
46	Autumn Leaves	1856	1856	R.A.	M. '57 F.A.S. G.G. R.A.	Corporation of Manchester. (Mr. Eden). (Mr. James Leathart).

NO.	TITLE.	DATE. SIG.	DATE. EXHIB.	FIRST EXHIB.	SUBSEQUENT EXHIB.	OWNER. PRESENT OR FORMER.
47	The Blind Girl	1856	1856	R.A.	Bm R.A.	Corpn. of Birmingham. (Mr. T. Miller). (Mr. Graham).
48	"*Portrait of a Gentleman*" (or "The Picture-book")	1856	1856	R.A.	F.A.S. G.G.	Mr. H. G. Chetwynd Stapylton.
49	*Pot Pourri*	1856	—	—	G.G.	Mr. John Pritchard. (Mr. B G. Windus).
50	Head of a Girl	1857	—	—	R.A.	Mrs. Wilfrid Hadley.
51	Head of a Girl	1857	—	—	R.A.	Mr. H. T. Wells, R.A.
52	Sir Isumbras at the Ford ("A Dream of the Past")	1857	1857	R.A.	G.G. R.A.	Mr. R. H. Benson. (Mr. Charles Reade). (Mr. John Graham).
53	The Escape of a Heretic, 1559	1857	1857	R.A.	M. '87 R.A.	Sir Wm. Houldsworth, Bart., M.P.
54	*The Escape of a Heretic*, 1559 (small oil version)	—	—	—	—	
55	*News from Home*	—	1857	R.A.	—	In America. (Mr. Arthur J. Lewis).
56	*Wedding Cards*	1857	—	—	—	Mr. Grindlay. (Mr. Peter Miller).
57	The Vale of Rest	1858	1859	R.A.	P. '62 M. '87 Bm R.A.	National Gallery of British Art. (Mr. W. Graham). (Mr. Henry Tate).
58	The Love of James I. of Scotland	1859	1859	R.A.	R.A.	Mr. C. Churchill. (Mr. Bolckow).
59	*Apple-blossoms* ("*Spring*")	—	1859	R.A.	—	Mr. Clarke. (Mr. Burnett). (Mr. Graham). (Mr. D. Price).
60	*Children Gathering Grapes*	—	—	—	—	
61	*Head of a Lady (cutting a lock of hair)*	—	—	—	—	(Mr. B. G. Windus). (Mr. Gambart).
62	*Meditation*	—	1859	French Gallery	—	
63	*Head of a Woman*	—	—	—	—	
64	The Black Brunswicker	1860	1860	R.A.	R.A. G.G.	Exors. Mr. J. Renton. (Mr. T. E. Plint). (Mr. James Price).
65	*The Rivals*	—	1860	—	—	
66	*The Ringlet* (see 1859)	—	1861	—	—	Mr. Gambart. (Mr. Hart).
67	The Ransom	1862	1862	R.A.	G.G.	Alderman Kenrick, M.P. (Mr. C. P. Matthews).
68	The White Cockade	1862	1862	French Gallery	G.G. B. R.A.	Mr. Stuart M. Samuel. (Mr. W. Webster).
69	*Mrs. Charles Freeman*	—	1862	R.A.	—	
70	"*Trust me!*"	—	1862	R.A.	—	(Mr. F. W. Cosens).
71	*Parable of the Lost Piece of Money*	—	1862	R.A.	—	Destroyed in explosion in Baron Marrochetti's house.
72	*The Bride*	1862	—	—	—	(Mr. B. G. Windus).
73	*Lady in a Garden*	1862	—	—	—	
74	*A Pastoral*	—	1862	—	—	
75	*Head of a Girl*	—	1862	—	—	
76	*Wandering Thoughts*	—	1862	—	—	(Mr. B. G. Windus).
77	*The Music Mistress*	—	1862	—	—	Lord Lansdowne.

NO.	TITLE.	DATE. SIG.	DATE. EXHIB	FIRST EXHIB.	SUBSEQUENT EXHIB.	OWNER. PRESENT OR FORMER.
78	My First Sermon	1863	1863	R.A.	G.G. R.A.	Mr. C. Gassiot. (Mr. Fleming).
79	My Second Sermon	1863	1864	R.A.	G.G. R.A.	Mr. C. Gassiot.
80	The Eve of St. Agnes...	1863	1863	R.A.	G.G. R.A.	Mr. Val Prinsep, R.A. (Mr. C. Lucas). (Mr. F. Leyland).
81	*The Eve of St. Agnes* (small version)	1863	—	—	—	The late Philip Rathbone of Liverpool.
82	*The Eve of St. Agnes* (small version)	—	—	—	—	Mr. A. Wood of Conway.
83	The Eve of St. Agnes (oil sketch)	—	—	—	R.A.	Lady Millais.
84	Henry Manners (Marquess of Granby) ...	1863	–	—	R.A.	Mr. C. Brinsley-Marlay.
85	*Suspense*	1863	—	—	—	(Mr. G. R. Burnett).
86	*The Wolf's Den*	—	1863	R.A.	—	(Mr. Brocklebank).
87	*Bridesmaid throwing the Lucky Slipper*	—	1864	Crystal Palace	—	(Mr. T. E. Plint). (Mr. Moore).
88	Leisure Hours	1864	1864	R.A.	F.A.S. G.G. R.A.	Lady des Vœux. (Sir J. Pender, M.P.)
89	"Charlie is my Darling"	1864	1864	—	G.G. R.A.	Mr. James Reiss. (Mr. T. Turner).
90	"Swallow! Swallow!"	1864	1865	R.A.	G.G. R.A.	Sir John Kelk, Bart. (Mr. Sam Mendel).
91	*Master Wyclif Taylor* (son of Mr. Tom Taylor).....	1864	1886	G.G.	G.G.	Mrs. T. Taylor.
92	Lilly (daughter of J. Noble, Esq.)	—	1864	R.A.	R.A.	Mrs. Neston Diggle. (Mr. Noble).
93	Harold (son of the Dowager Countess of Winchilsea).....	—	1864	R.A.	R.A.	Dowager Countess of Winchilsea.
94	The Conjuror.....	1864	1886	G.G.	G.G. R.A.	Mrs. J. L. Daniel. (Major-Gen. Bythesea).
95	The Parable of the Tares (or the Enemy sowing Tares)... . ...)	—	1865	R.A.	P. '67 G.G. R.A.	Mr. E. M. Denny. (Sir J. Pender).
96	Joan of Arc.....	—	1865	R.A	G.G. R.A.	Sir Cuthbert Quilter, Bt. (Mr. F. T. Turner).
97	Esther	—	1865	R.A.	G.G. R.A.	Mr. Alex. Henderson). (Mr. Eustace Smith).
98	The Romans leaving Britain	1865	1865	P. '67 R.A.	R.A.	Sir I. Lowthian Bell, Bt. (Mr. F. T. Turner).
99	*The Greek Slave*	—	—	—	—	(Mr. Fitzpatrick). (Mr. Cox).
100	*Attention Diverted*	—	1865	French Gallery	—	
101	*Red Riding Hood*.....	1864	1865	French Gallery	G.G.	Rt. Hon. G. Cubitt, M.P.
102	The Minuet	1866	1867	R.A.	F.A.S. G.G. R.A.	Sir John Kelk, Bart.
103	Asleep (correct title "Sleeping")	—	1867	R.A.	M. '87 G.G. R.A.	Mr. C. J. Shaw. (Mr. J. C. Harter).
104	JustAwake (correct title "Waking")	—	1867	R.A.	M. '87 G.G. R.A.	Mr. Holbrook Gaskell.
105	Jephthah	1867	1867	R.A.	G.G. R.A.	(Lord Armstrong, C.B. (Mr. S. Mendel). (Mr. W. Armstrong).

NO.	TITLE.	DATE. SIG.	DATE. EXHIB.	FIRST EXHIB.	SUBSEQUENT EXHIB.	OWNER. PRESENT OR FORMER.
106	*Master Cayley*	—	1867	R.A.	—	
107	Stella	1868	1868	R.A.	G.G. R.A.	Mr. Humphrey Roberts. (Mr. E. C. Potter).
108	Vanessa	1868	1869	R.A.	G.G. R.A.	Mrs. Holt. (Mr. G. Holt). (Mr. E. C. Potter).
109	Sir John Fowler, Bart., C.E.	1868	1869	R.A.	G.G. R.A.	Institution of Civil Engineers.
110	Rosalind and Celia	1868	1868	R.A.	G.G. R.A.	Mr. J. C. Banten. (Mr. A. W. Kurtz). (Mr. J. C. Burton of Crieff).
111	A Souvenir of Velasquez	1868	1868	R.A.	R.A.	Royal Academy.
112	Sisters	1868	1868	R.A.	L. '71 P. '78 G.G. R.A.	Mrs. C. E. Lees. (Mr. C. P. Matthews).
113	Greenwich Pensioners at the Tomb of Nelson (originally "Pilgrims to St. Paul's")	—	1868	Bm R.A.	M. '87 R.A.	Mr. Humphrey Roberts. (Mr. McConnel).
114	Greenwich Pensioners at the Tomb of Nelson (small oil version)	—	—	R.A.	R.A.	Mr. Humphrey Roberts. (Mr. J. Heugh).
115	*The Bride*	—	—	—	—	
116	*Head of a Girl*	—	—	—	—	
117	*Excelsior*	—	—	—	—	
118	*Milking Time*	—	1868	—	—	(Mr. Albert Grant).
119	The Gambler's Wife	—	1869	R.A.	P. '78 M. '87 G.G. R.A.	Mr. Humphrey Roberts. (Mr. J. Farnworth).
120	Nina, daughter of F. Lehmann, Esq.	1869	1869	R.A.	G.G. R.A.	Mrs. Frederick Lehmann.
121	*A Dream of Dawn*	—	1869	R.A.	—	
122	*The End of the Chapter*	—	1869	R.A.	—	
123	A Widow's Mite	—	1870	R.A.	Bm R.A.	Corpn. of Birmingham.
124	A Flood	1870	1870	R.A.	G.G. R.A.	Corpn. of Manchester. (Mr. C. P. Matthews.)
125	Chill October	1870	1871	R.A.	P. '78 F.A.S. G.G. R.A.	Lord Armstrong, C.B. (Mr. S. Mendel).
126	The Boyhood of Raleigh	1870	1870	R.A.	M. '87 F.A.S. G.G. R.A.	Mr. James Reiss.
127	Sir John Kelk, Bart.	1870	1870	R.A.	R.A.	Sir John Kelk, Bart.
128	*The Knight-Errant*	1870	1870	R.A.	L. '71 G.G. R.A.	Nat. Gall. of British Art (Mr. Albert Grant). (Mr. C. H. Wilson, M.P.). (Mr Henry Tate).
129	*Marchioness of Huntly*	—	1870	R.A.	—	
130	"Yes" or "No?"	1871	1871	R.A.	P. '78 G.G. R.A.	Mrs. Moir.
131	Flowing to the River	1871	1872	R.A.	R.A.	Mr. Samuel Lewis. (Mr. E. L. Benzon). (Mr. Kurtz).

NO.	TITLE.	DATE. SIG.	DATE. EXHIB	FIRST EXHIB.	SUBSEQUENT EXHIB.	OWNER. PRESENT OR FORMER.
132	George Grote	1871	1871	R.A.	M. '87 G.G. R.A.	University of London.
133	"*Victory, O Lord!*"	—	1871	R.A.	G.G. M. '87	Corpn. of Manchester. (Mrs. Leopold Reiss). (Mr. Albert Grant). (Mr. R. Brocklebank).
134	*A Somnambulist*	—	1871	R.A.	M. '87	
135	Mrs. Heugh	1872	1873	R.A.	R.A.	Mr. J. Orrock. (Mr. J. Heugh).
136	"Hearts are Trumps"	1872	1872	R.A.	P. G.G. R.A.	Mr. J. Herbert Secker.
137	Sir James Paget	1872	1872	R.A.	M. '87 G.G. R.A.	St. Bartholomew's Hospital.
138	*Flowing to the Sea*	—	1872	R.A.	G.G.	Sir James Joicey, Bart. (Mr. A. W. Kurtz).
139	*Master Liddell*	—	1872	R.A.	—	Mr. C. Liddell.
140	*Marquess of Westminster*	—	1872	R.A.	P. '78 G.G. R.A.	Duke of Westminster.
141	"*Oh! that a Dream so long enjoyed, &c.*"	1872	1873	R.A.	—	
142	Hon. Walter Rothschild	1873	1874	R.A.	R.A.	Lord Rothschild.
143	*Early Days*	—	1873	R.A.	—	(Mr. C. P. Matthews).
144	Scotch Firs	1873	1874	R.A.	G.G. R.A.	Mr. James Mason. (Mr. Albert Grant).
145	Mrs. Bischoffsheim	1873	1873	R.A.	P. '78 G.G. R.A.	Mr. H. L. Bischoffsheim.
146	New Laid Eggs	1873	1873	R.A.	G.G. R.A.	Mr. Peter Reid.
147	Sir William Sterndale Bennett	1873	1873	R.A.	G.G. R.A.	Professor T. Case.
148	The Picture of Health	1874	1874	R.A.	G.G. R.A.	Mrs. C. E. Lees. (Mr. Hilton Philipson).
149	The North-West Passage	1874	1874	R.A.	P. '78 M. '87 G.G. R.A.	National Gallery of British Art. (Mr. C. F. H. Bolckow). (Mr. Henry Tate).
150	The Fringe of the Moor	1874	1875	R.A.	M. '87 G.G. R.A.	Mr. T. H. Ismay.
151	Miss Eveleen Tennant (Mrs. F. H. Myers)	1874	1875	R.A.	G.G. R.A.	Mrs. Tennant.
152	*Still for a Moment*	—	1874	R.A.	G.G.	Mr. J. S. Morgan.
153	*Winter Fuel*	1873	1874	R.A.	G.G. M. '87	Corpn. of Manchester. (Mr. G. B. Worthington) (Mr. Albert Grant).
154	*A Day-Dream*	—	1874	R.A.	—	
155	Forbidden Fruit	1875	1876	R.A.	G.G. R.A.	Lady Millais.
156	Eveline, daughter of T. Evans Lees, Esq.	1875	1875	R.A.	R.A.	Mrs. Lees.
157	Gracia, daughter of T. Evans Lees, Esq.	1875	1875	R.A.	R.A.	Mrs. Lees.
158	"No!"	1875	1875	R.A.	G.G. R.A.	Mrs. H. Brassey. (Mr. H. A. Brassey, M.P.).
159	The Deserted Garden	1875	1875	R.A.	G.G. R.A.	Mrs. Thwaites. (Mr. E. Hermon, M.P.).

NO.	TITLE.	DATE. SIG.	DATE. EXHIB	FIRST EXHIB.	SUBSEQUENT EXHIB.	OWNER. PRESENT OR FORMER.
160	"Over the Hills and Far Away"	1875	1876	R.A.	P. '78 G.G. R.A.	Mr. J. C. Williams. (Mr. G. E. Clayton). (Mr. Kaye Knowles).
161	"Model," a Basset Hound	1875	—	—	R.A.	Lady Millais.
162	*The Convalescent*	1875	—	—	—	Mr. George Belliss.
163	*The Crown of Love*	—	1875	R.A.	R.A.	
164	"Stitch! Stitch! Stitch!"	1876	1877	G.G.	G.G. R.A.	Mr. G. F. Watts, R.A.
165	Mrs. Sebastian Schlesinger	1876	1876	R.A.	G.G. R.A.	Mr. Hy. Schlesinger.
166	A Yeoman of the Guard	1876	1877	R.A.	P. '78 F.A.S. G.G. R.A.	National Gallery. (Mr. H. Hodgkinson).
167	Twin daughters of T. R. Hoare, Esq. ("Twins")	1876	1878	G.G.	G.G. R.A.	Mrs. Hoare.
168	Getting Better	1876	1876	R.A.	R.A.	Mr. Humphrey Roberts. (Mr. E. Hermon, M.P.).
169	George Millais	1876	—	—	R.A.	Lady Millais.
170	Everett Millais	(1876)	—	—	R.A.	Lady Millais.
171	Miss Effie Millais	(1876)	—	—	R.A.	Lady Millais.
172	Miss Mary Millais	(1876)	—	—	R.A.	Lady Millais.
173	Miss Alice Caroline Millais	(1876)	—	—	R.A.	Lady Millais.
174	*Italian Girl, An* (for a time known as "Pippa")	1876	—	—	—	Mr. J. Dunnachie of Glenboig.
175	*Lord Lytton*	—	1876	R.A.	—	
176	*Duchess of Westminster*	—	1876	R.A.	—	Earl Grosvenor.
177	*Countess Grosvenor*	—	1877	G.G.	—	Duke of Westminster.
178	*Lady Beatrice Grosvenor*	—	1877	G.G.	—	Duke of Westminster.
179	*Lord Ronald Gower*	1876	1881	F.A.S.	—	Shakespeare Museum, Stratford-on-Avon. (Lord Ronald Gower).
180	The Earl of Shaftesbury	1877	1877	R.A.	G.G. R.A.	British and Foreign Bible Society.
181	Effie Deans	1877	1877	King St. Gallery	G.G. R.A.	Sir Edmund Loder, Bart. (Mr. Arbuthnot). (Mr. Bischoffsheim.) (Mr. Robert Loder, M.P.)
182	A Good Resolve	1877	1878	G.G.	G.G. R.A.	Mr. Julius Reiss.
183	"Yes!"	1877	1877	R.A.	R.A.	Exors. Mr. James Renton
184	Puss-in-Boots	1877	1877	McLean's Gallery	R.A.	Sir W. Ogilvy Dalgleish, Bart.
185	*The Sound of Many Waters*	1876	1877	R.A.	G.G.	(Mr. David Price).
186	*Bright Eyes*	1877	—	—	G.G.	Mrs. Macdonald.
187	*Marchioness of Ormonde*	—	1877	G.G.	—	Duke of Westminster.
188	*Thomas Carlyle*	1877	—	—	G.G.	Nat. Port. Gallery (Mr. Reginald Cholmondeley).
189	Mrs. Stibbard	1878	1879	G.G.	G.G. R.A.	Mr. G. T. Stibbard.
190	A Jersey Lily	—	1878	R.A.	G.G. R.A.	Mr. H. M. Kennard.
191	The Princes in the Tower	1878	1878	R.A.	F.A.S. G.G. R.A.	Royal Holloway College. (Mr. Holloway).
192	*St. Martin's Summer*	—	1878	R.A.	—	(Mr. Lee). (Mr. Bullock).

NO.	TITLE.	DATE. SIG.	DATE. EXHIB	FIRST EXHIB.	SUBSEQUENT EXHIB.	OWNER, PRESENT OR FORMER.
193	*Countess of Carysfort*	—	1878	R.A.	—	
194	*Bride of Lammermoor*	-	1878	King St. Gallery	M. '87	Mr. Angus Holden. (Mr. W. H. Vanderbilt).
195	Miss Hermione Schenley	1879	1880	R.A.	G.G. R.A.	Mrs. Schenley.
196	The Bridesmaid	1879	—	—	R.A.	Mr. J. W. Knight. (Mr. T. E. Plint).
197	Mrs. Jopling	1879	1880	G.G.	G.G. B. R.A.	Mr. Lindsay M. Jopling. (Mrs. Louise Jopling-Rowe).
198	Mrs. S. H. Beddington.	1897	1879	R.A.	R.A.	Mr. S. H. Beddington.
199	Rt. Hon. W. E. Gladstone.....	1879	1879	R.A.	M. '87 P. '89 G.G. R.A.	Sir Charles Tennant, Bart. (Duke of Westminster, K.G.)
200	The Princess Elizabeth.	1879	1881	F.A.S.	F.A.S G.G. R.A.	Royal Holloway College. (Mr. T. Holloway).
201	Miss Beatrice Caird.....	1879	—	—	G.G. R.A.	Mr. G. D. Stibbard. (Mrs. Gray).
202	Cherry Ripe	1879	—	—	P. '89 R.A.	Mr. C. J. Wertheimer. (The *Graphic*).
203	Urquhart Castle	1879	1879	R.A.	G.G. R.A.	Exors. Mr. J. Renton.
204	*Mrs. Arthur Kennard.*	—	1879	R.A.	—	Mr. A. Kennard.
205	*A Moorish Chief*.....	1879	-	—		
206	Miss Catherine Muriel Cowell Stepney (originally "Portrait of a Child," *not* "Alcyone" as in Official Catalogue)	—	1880	R.A	R.A.	Hon. Lady Cowell Stepney.
207	Bishop Fraser	1830	1881	R.A.	M. '87 R.A.	Corpn. of Manchester. (Dr. Fraser).
208	Mrs. Perugini	1880	1881	G.G.	R.A.	Mr. C. E. Perugini.
209	Diana Vernon	1880	—	—	R.A.	Mr. G. Gurney.
210	Rt. Hon. John Bright ..	1880	1880	R.A.	M. '87 R.A	Sir Cuthbert Quilter, Bart., M.P. (Sir Wm. Agnew, Bart., M.P.).
211	Mrs. Caird	1880	-	—	R.A.	Exors. late Lady Millais.
212	"Cuckoo!"	1880	1880	R.A.	G G. R.A.	Mrs. Bloomfield Moore. (Mr. Lees). (Mr. Heath).
213	LutherHolden, P.R C S.	1880	1880	R A.	G.G. R.A.	St. Bartholomew's Hospital.
214	*Miss Evelyn Otway* ...	(1880)	—	—	G.G.	Sir Arthur Otway, Bart.
215	*Sir John E. Millais, Bart.*	—	1880	R.A.	–	Uffizi Gallery, Florence.
216	*Girl with Violets* (small picture)			—	—	
217	*Girl at the Stile* (small picture)	-	—		—	
218	D. Thwaites	1881	1882	R.A.	R.A.	Mrs. Thwaites.
219	Cardinal Newman	1881	1882	R.A.	M. '87 R.A.	Duke of Norfolk, K.G.
220	Children of Octavius Moulton Barrett, Esq.	1881	1882	G.G.	G.G. R.A.	Mr. O. M. Barrett.
221	"Sweetest Eyes were ever Seen"	1881	1881	G.G.	G.G. R.A.	Mrs. Sandars. (Mr. Everett Gray).
222	*Rev. John Caird, D.D*	—	1881	R.A.	G.G.	University of Glasgow.

NO.	TITLE.	DATE. SIG.	DATE. EXHIB	FIRST EXHIB.	SUBSEQUENT EXHIB.	OWNER, PRESENT OR FORMER.
223	Sir J. D. Astley, Bart.	1881	1881	R.A.	G.G. R.A.	Sir James Astley Corbett, Bart.
224	Alfred, Lord Tennyson .	1881	1881	F.A.S.	F.A.S. G.G. R.A.	Mr. James Knowles.
225	Sir Henry Thompson ...	1881	1882	R.A.	M. '87 G.G. R.A.	Sir Henry Thompson.
226	Little Mrs. Gamp.....	1881	—	—	R.A.	T. Agnew & Sons.
227	Cinderella	1881	1881	R.A.	P. '89 R.A.	Mr. C. J. Wertheimer.
228	*Captain James* (Royal Scots Greys)	—	1881	R.A.	G.G.	(Major James).
229	*Mrs James* (see Miss Effie Millais)	—	—	—	—	
230	*Sir Gilbert Greenall* ...	(1880)	1881	R.A.	G.G.	Sir Gilbert Greenall, Bt
231	*Caller Herrin'*	1881	1882	F.A.S.	G.G.	Mr. Walter Dunlop.
232	Duchess of Westminster (Lady Constance Leveson-Gower) ...	1881	—	—	—	Lord Ronald Gower.
233	*Lord Wimborne*	—	1881	R.A.	—	Lord Wimborne.
234	*The Earl of Beaconsfield*		1881	R.A.	M. '87 G.G.	(Rt. Hon. W. H. Smith, M.P.
235	*Non Angli sed Angeli*..	—	1881	—	—	Mr. Tonge.
236	Pomona	1882	1882	Tooth's Gallery.	G.G. R.A.	Rt. Hon. the Lord Mayor (1898). (Mr. C. Neck).
237	Mrs. James Stern	1882	1882	R.A.	G.G. R.A.	Mr. J. Stern.
238	Olivia	1882	1883	Tooth's Gallery.	G.G. R.A.	M. J. Orrock. (Mr. E. J. Poole).
239	Duchess of Westminster	1882	—	—	G.G. R.A.	Duke of Westminster, K.G.
240	"For the Squire"	1882	1883	G.G.	G.G. R.A.	Mr. H. F. Makins.
241	J. C. Hook, R.A.	1882	1883	R.A.	P. '89 G.G. R.A.	Mr. J. C. Hook, R.A.
242	H.R.H. the Princess Marie of Edinburgh ("A Little Duchess")	1882	1882	R.A.	R.A.	H.M. the Queen.
243	The Stowaway	1882	1885	D.G.	R.A.	(Mrs. Bloomfield Moore. (Mr. E. Fox-White).
244	*Nell Gwynne* (called in Official Catalogue "An Equestrian Portrait"	1882	1897	N. G. B. A.	—	National Gallery of British Art.
245	*Dorothy Thorpe*	—	1882	R.A.	G.G.	(Mr. J. Dyson Perrins).
246	*Mrs. Richard Budgett*	—	1882	R.A.	—	Mr. R. Budgett.
247	*Mrs. Garrow-Whitby* ..	—	1882	G.G.	—	
248	*Love Birds* (originally "Une Grande Dame")	—	1883	R.A.	—	
249	*The Captive*	—	1882	F.A.S.	—	Gallery of New South Wales.
250	Dropped from the Nest (incorrectly called "Fallen, &c." in Official Catalogue) ..	—	1883	F.A.S.	G.G. R.A.	(Mrs. Ernest Hills. (Sir Cuthbert Quilter, M.P.) (Mr. R. Brocklebank).
251	Marquess of Salisbury .	1883	1883	R.A.	M. '87 G.G. R.A.	Hn. W. F. D. Smith, M.P. (Rt. Hn. W. H. Smith, M.P.).

NO.	TITLE.	DATE. SIG.	DATE. EXHIB	FIRST EXHIB.	SUBSEQUENT EXHIB.	OWNER, PRESENT OR FORMER.
252	Forget-Me-Not	1883	1883	R.A.	R.A.	Exors. late Lady Millais.
253	*The Grey Lady*	—	1883	R.A.	G.G.	Messrs. Agnew.
254	*T. H. Ismay*	—	1883	R.A.	—	Mr. T. H. Ismay.
255	*Charles Waring*	—	1883	R.A.	—	
256	*Master Freeman*	-	—	—	—	
257	*Sir John E. Millais, Bart., P.R.A.*	1883	—	—	—	Mrs. Macdonald.
258	Little Miss Muffett	1884	1884	M'Lean's Gallery	G.G. R.A.	Mr. J. M. Keiller.
259	Perfect Bliss (not "In Perfect Bliss" as in Official Catalogue)	1884	1884	M'Lean's Gallery	R.A.	Mr. G. McCulloch. (Mr. C. Wertheimer).
260	An Idyll, 1745	1884	1884	R.A.	G.G. R.A.	Sir F. Wigan, Bart.
261	Lady Peggy Primrose	1884	1885	R.A.	R.A.	Earl of Rosebery, K.G.
262	Lady Campbell	1884	1884	G.G.	G.G. R.A.	Mrs. Fredk. Lehmann.
263	A Message from the Sea (not "Deep")	1884	1884	M'Lean's Gallery	R.A.	Mr. C. J. Wertheimer.
264	The Mistletoe-Gatherer.	1884	1884	M'Lean's Gallery	R.A.	Mr. C. J. Wertheimer.
265	*Sir Henry Irving*	—	1884	R.A.	G.G.	Garrick Club.
266	*Fleetwood Wilson*	—	1884	R.A.	G.G.	Mr. Fleetwood Wilson.
267	*Lady Gilbert Greenall*	1884	—	—	G.G.	Sir Gilbert Greenall, Bt.
268	*Miss Scott (of Philadelphia)*	—	1884	R.A.	—	Mr. Freeman.
269	*Marquess of Lorne*	—	1884	G.G.	—	National Gallery of Canada.
270	The Ruling Passion (or "The Ornithologist")	1885	1885	R.A.	C. G.G. R.A.	Lady Millais.
271	*Orphans*	—	1885	R.A.	G.G.	Mr. J. S. Forbes.
272	*A Waif*	—	1885	1885	Do'des wells	Mr. Ed. Fox-White.
273	*Simon Fraser*	—	1885	R.A.	—	Mr. Fraser.
274	*Found* (landscape and figures in the picture by Landseer)	—	—	—	—	(Mr. G. Nathan).
275	*Miss Margaret Millai*	1883	1885	G.G.	G.G.	Mr. W. H. Millais.
276	Rt. Hon. W. E. Gladstone	—	1885	G.G.	—	Christ Church, Oxford.
277	Lilacs	1886	1887	R A.	R.A.	Lord Iveagh.
278	Bubbles	1886	1886	Tooth's Gallery	P. '89 C. B. R.A.	Messrs. A. & F. Pears.
279	T. O. Barlow, R.A.	1886	1886	M. '87 R.A.	R.A.	Corporation of Oldham.
280	*Ruddier than the Cherry*	1886	1886	M'Lean's Gallery	—	(Mr. M'Lean).
281	*Lord Esher*	—	1887	G.G	—	
282	*Pippa* (now "An Italian Girl")	—	1886	—	—	Mr. J. Dunnachie.
283	*Portia*	1886	1886	M'Lean's Gallery	—	(Mr. M'Lean).
284	*H.R.H. the Princess of Wales*	1886	—	—	—	Corporation of Manchester.
285	Mrs. Charles Stuart Wortley	1887	1887	G.G.	R.A.	Rt. Hon. C. Stuart Wortley, M.P.
286	The Nest	1887	1887	R.A.	R.A.	Mr. W. H. Lever.
287	Murthly Moss, Perthshire	1887	1888	R.A.	R.A.	Sir Cuthbert Quilter, Bart, M.P.

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288	Penseroso	1887	1887	M'Lean's Gallery	R.A.	Mr. C. J. Wertheimer.
289	Allegro	1887	1887	M'Lean's Gallery	R.A.	Mr. C. J. Wertheimer.
290	*Mercy. St. Bartholomew's Day*, 1572	1886	1887	R.A.	—	Nat. Gall. of Brit. Art. (Mr. Henry Tate.)
291	*Earl of Rosebery*	—	1887	R.A.	—	
292	*Marquess of Hartington*	—	1887	R.A.	—	
293	*Clarissa*	1887	1887	M'Lean's Gallery	—	(Mr. J. S Forbes).
294	*Ruddier than the Cherry*	—	1887	—	—	
295	Mrs. Paul Hardy	1888	1889	R.A.	R.A.	Mr. Paul Hardy.
296	The Last Rose of Summer	1888	1888	N.G.	P. '89 C. R.A.	Executors Late Lady Millais.
297	Murthly Water	1888	1889	R.A.	R.A.	Mr. Pandelli Ralli.
298	The Old Garden	1888	1889	R.A.	R.A.	Mr. C. J. Wertheimer.
299	C. J. Wertheimer	1888	1888	G.G.	R.A.	Mr. C. J. Wertheimer.
300	Christmas Eve	1888	1888	M'Lean's Gallery	R.A.	Mr. C. J. Wertheimer.
301	*Twa Bairns* (Frederick and Mary Stewart Phillips, children of Frederick Phillips, Esq., of Godshill, Isle-of-Wight)	1888	—	—	—	Mr. Fredk. Phillips.
302	*Sir Arthur Sullivan*	1888	1888	G.G.	—	
303	*Forlorn*	—	1888	N.G.	—	
304	*Shelling Peas*	—	1889	G.G.	C.	Mr. J. Orrock. (Lord Leighton, P.R.A.)
305	*Ducklings*	1889	1889	M'Lean's Gallery	—	(Now in United States).
306	*Afternoon Tea* (by the artist called "Gossips")	1889	1890	M'Lean's Gallery	—	
307	Dew Drenched Furze	1890	1890	N.G.	R.A.	Mrs. Sandars.
308	Lingering Autumn	1890	1891	R.A	C. R.A.	Mr. G. McCulloch.
309	"The Moon is up and yet it is not night"	1890	1890	R.A.	R.A.	Mr. J. Ogston.
310	*Rt. Hon. W. E. Gladstone, M.P., and his Grandson*	—	1890	R.A.	—	Rt. Hon. W. E. Gladstone.
311	*Portrait of a Lady*	—	1890	N.G.	—	
312	*Master Ranken*	—	1880	G.G.	—	
313	Hon. Mrs. Herbert Gibbs	1891	1891	R.A.	R.A.	Hon. Herbert Gibbs.
314	Glen Birnam	1891	1891	R.A.	R.A.	Mrs. Rylands.
315	Grace	1891	1891	R.A.	R.A.	Mr. Julian Senior.
316	Mrs. Joseph Chamberlain	1891	1891	R.A.	R.A.	Rt. Hon. Joseph Chamberlain, M.P.
317	Mrs. Charles Wertheimer	1891	—	—	R.A.	Mr. C. J. Wertheimer.
318	*Dorothy, daughter of Mrs. Harry Lawson*	—	1891	R.A.	—	
319	"The Little Speedwell's Darling Blue"	1892	1892	R.A	R.A.	Mr. W. H. Lever. (Sir Julian Goldsmid)
320	"Blow, blow, thou winter wind!"	1892	1892	R.A.	R.A.	Major Joicey.
321	Halcyon Weather	1892	1892	R.A.	C. R.A.	Lady Millais.

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322	Master Anthony de Rothschild	1892	—	—	R.A.	Mr. Leopold de Rothschild.
323	"Sweet Emma Moreland"	1892	1892	N.G	R.A	Mr. Stephen T. Gooden.
324	John Hare	1893	1893	R.A.	R.A.	Mr. John Hare.
325	The Girlhood of St. Theresa	1893	1893	R.A.	R.A.	Mr. E. M. Denny.
326	*Pensive* (or *Sad*)	—	1893	R.A.	—	Mrs. Cameron.
327	*Merry*	—	1893	R.A.	—	Mrs. Cameron.
328	"Speak! Speak!"	1895	1895	R.A.	R.A.	Nat. Gall. of Brit. Art.
329	Time, the Reaper	1895	1895	N.G.	R.A.	Lady Millais.
330	St. Stephen	1895	1895	R.A.	R.A.	Nat. Gall. of Brit. Art.
331	*The Empty Cage*	—	1895	N.G.	—	
332	*Ada, daughter of Robert Rintoul Simon, Esq.*	—	1895	R.A.	—	
333	*A Disciple*	1895	1895	R.A.	—	Nat. Gall. of Brit. Art. (Mr. Henry Tate.)
334	A Forerunner	1896	1896	R.A.	R.A.	Sir Charles Tennant.
335	Sir Robert Pullar	1896	—	—	R.A.	Sir Robert Pullar.
336	Sir Richard Quain, Bart.	1896	1896	R.A.	R.A.	Sir Richard Quain.
337	*Stanley Leighton, M.P.*	—	1896	R.A.	—	
338	*The Hon. John Neville Manners*	—	1896	R.A.	—	
339	*The Marchioness of Tweeddale*	—	1896	R.A.	—	
340	J. G. Millais (unfinished)	—	1898	—	R.A.	
341	*Bride, The*	—	—	—	—	Mr. A. D. Grimmond, Dundee.
342	*Bright Eyes*	—	—	—	—	(Mr. G. B. Windus.)
343	*Collins, Wilkie*	—	—	—	—	(National Port. Gallery.
344	*Digging out the Otter in the Valley of the Tay.* (Landscape, sky, and figures by Millais)	—	—	—	—	Mr. Saunders. (Mr. Coleman.)
345	*Du Maurier, George*	—	—	—	—	Mrs. Macdonald.
346	*Good Knight, The*	—	—	—	—	
347	*Hunt, W.*	—	—	—	—	
348	Martyr of the Solway	—	—	—	R.A.	Corpn. of Liverpool.
349	*School Teacher, The*	—	—	—	—	
350	*Romeo and Juliet* (last scene)	?1848	—	—	—	Mr. A. Campbell Blair.
351	*Winter Garden*	—	—	—	—	Mr. Tankard.

THE ENGRAVED PICTURES

OF

SIR J. E. MILLAIS, BART., P.R.A.

NOTE.—Engravings in Mezzotint or in the "Mixed" manner (of mezzotint and etching combined) are entered in this list as Mezzotints.

TITLE.	ENGRAVER.	METHOD.	PUBLISHER.	DATE.
Afternoon Tea	F. A. Laguillermie	Etching	T. McLean	1890
Asleep	T. O. Barlow, R.A.	Mezzotint	Henry Graves & Co.	1868
Autumn Leaves	J. Dobie	Etching	Magazine of Art	1896
Awake	T. O. Barlow, R.A.	Mezzotint	Henry Graves & Co.	1868
Beaconsfield, The Earl of	H. Herkomer, R.A.	Mezzotint	Fine Art Society	1882
Bennett, Sir W. Sterndale	T. O. Barlow, R.A.	Mezzotint	E. S. Palmer	1875
Bischoffsheim, Mrs.	C. Waltner	Etching	L'Art	—
Black Brunswicker, The	T. L. Atkinson	Mezzotint	Henry Graves & Co.	1864
Blind Girl, The	—	Photogravure	Magazine of Art	1893
Bride, The	—	Photogravure	Magazine of Art	1896
Bride of Lammermoor	T. O. Barlow, R.A.	Mezzotint	T. Agnew & Sons	1881
Bright, Rt. Hon. John	T. O. Barlow, R.A.	Mezzotint	T. Agnew & Sons	1882
Bubbles	G. H. Every	Mezzotint	Arthur Tooth & Sons.	1887
Caller Herrin'	H. Herkomer, R.A.	Mezzotint	Fine Art Society	1882
Captive, The	G. H. Every	Mezzotint	Fine Art Society	1885
Carpenter's Shop, The	Prof. L. L. Gruner, of Dresden	Mezzotint	Moore, McQueen & Co.	1868
Carpenter's Shop, The	Thomas Brown	Line	Art Journal	1883
Cherry Ripe	Samuel Cousins, R.A.	Mezzotint	T. McLean	1881
Chill October	Brunet Debaines	Etching	T. Agnew & Sons	1883
Chill October	C. Waltner	Etching		
Christmas Eve	R. W. Macbeth, A.R.A.	Etching	T. McLean	1889
Cinderella	—	Photogravure	T. McLean	1884
Clarissa	F. A. Laguillermie	Etching	T. McLean	1889
Convalescent, The	Dujardin	Heliogravure	Magazine of Art	1888
Dropped from the Nest	—	Photogravure	Fine Art Society	1884
Effie Deans	T. O. Barlow, R.A.	Mixed	T. Agnew & Sons	1878
Elizabeth, Princess	T. L. Atkinson	Mezzotint	Fine Art Society	1887
Fallen from the Nest, (*see* "Dropped")				
For the Squire	G. H. Every	Mezzotint	T. Agnew & Sons	1885
Forbidden Fruit	Ch. Waltner	Etching	British and Foreign Artists' Association.	1881
Flood, A.	E. Gilbert Hester	Etching and Mezzotint	Arthur Lucas	1897
Gambler's Wife, The	Ch. Waltner	Etching	T. Agnew & Sons	1879
Gladstone, Rt. Hon. W. E. (1879)	T. O. Barlow, R.A.	Mezzotint	T. Agnew & Sons	1881

TITLE.	ENGRAVER.	METHOD.	PUBLISHER.	DATE.
Gladstone, Rt. Hon. W. E. (1885)	—	Photogravure	Magazine of Art	1889
Gladstone, Rt. Hon. W.E. and Grandson	D. A. Wehrschmidt	Mezzotint	T. Agnew & Sons	1890
Gower, Lord Ronald	P. A. Rajon	Etching	Lord R. Gower's Reminiscences	1877
Greenall, Sir Gilbert	T. O. Barlow, R.A.	Mixed	Private Plate	
Greenwich Pensioners	H. Macbeth-Raeburn.	Etching	Magazine of Art	1896
Hook, R.A., J. C.	Otto Leyde, R.S.A.	Dry Point	British and Foreign Artists' Association.	1884
Hook, R.A., J. C.	A. H. Palmer	Mezzotint	Portfolio	1888
Huguenot, The	T. O. Barlow, R.A.	Mezzotint	D. T. White, and H. Graves & Co.	1856
Huguenot, The	G. Zobel	Stipple and Etching	B. Brookes & Son	1869
Huguenot, The	R. B. Parkes	Mixed	B. Brookes & Son	1880
Idyll of 1745, An	W. Hole, R.S.A.	Etching	Virtue & Co.	1897
Irving, Henry	T. O. Barlow, R.A.	Mezzotint and Etching	Arthur Lucas	1885
Isabella	H. Bourne	Line	Art Journal	1882
Jephthah's Daughter	—	Photogravure	Magazine of Art	1891
Jersey Lily, A	T. O. Barlow, R.A.	Mixed	H. B. Ansdell	1881
Just Awake (*see* Awake)				
Lilacs	G. H. Every	Mezzotint	T. Agnew & Sons	1888
Lingering Autumn	Th. Chauvel	Etching	Arthur Tooth & Sons.	1892
Little Duchess, A (H. R H. Princess Marie of Edinburgh, Crown Princess of Roumania.)	G. H. Every	Mezzotint	T. Agnew & Sons	1884
Little Miss Muffett	T. L. Atkinson and SamuelCousins, R.A.	Mezzotint	T. McLean	1884
Love Birds	T. L. Atkinson	Mezzotint	Arthur Tooth & Sons.	1885
Manchester, Bishop Fraser of	T. L. Atkinson	Mezzotint	T. Agnew & Sons	1882
Minuet, The	Samuel Cousins, R.A.	Mezzotint	Henry Graves & Co.	1868
Moorish Chief, A	C. Goodeve	Line	Art Journal	1879
Murthly Moss	Brunet Debaines	Etching	T. Agnew & Sons	1890
My First Sermon	T. O. Barlow, R.A.	Mezzotint	Henry Graves & Co.	1865
My Second Sermon	T. O. Barlow, R.A.	Mezzotint	Henry Graves & Co.	1865
Nest, The	G. H. Every	Mezzotint	T. Agnew & Sons	1890
New Laid Eggs	Samuel Cousins, R.A.	Mezzotint	T. Agnew & Sons	1875
Newman, Cardinal	T. O. Barlow, R.A.	Mezzotint	T. Agnew & Sons	1884
No!	Samuel Cousins, R.A.	Mezzotint	T. Agnew & Sons	1877
North-west Passage	A. Mongin	Etching	British and Foreign Artists' Association.	1881
Old Garden, An	R.W. Macbeth, A.R.A.	Etching	T. McLean	1891
Olivia	J. Stephenson	Mezzotint		
Ophelia	J. Stephenson	Mezzotint	Henry Graves & Co.	1866
Order of Release, The	Samuel Cousins, R.A.	Mezzotint	Henry Graves & Co.	1856
Ormonde, Marchioness of	C. Waltner	Etching		
Orphans	—	—	T. McLean	—
Over the Hills and Far Away	Brunet Debaines	Etching	T. Agnew & Sons	1888
Paget, Sir James, Bart.	T. O. Barlow	Mixed		
Parable of the Lost Piece of Money	W. H. Simmons	Mezzotint	Henry Graves & Co.	
Picture of Health, The	Samuel Cousins, R.A.	Mezzotint	T. Agnew & Sons	1876
Pomona	Samuel Cousins, R.A.	Mezzotint	Arthur Tooth & Sons.	1882
Princes in the Tower, The	Samuel Cousins, R.A.	Mezzotint	Fine Art Society	1879

TITLE.	ENGRAVER.	METHOD.	PUBLISHER.	DATE.
Princes in the Tower, The	Lumb Stocks, R.A.	Line	Art Journal	1884
Proscribed Royalist, The	W. H. Simmons	Mixed	E. Gambart & Co., and Henry Graves & Co	1868
Princess Elizabeth (*see* "Elizabeth")				
Primrose, Lady Peggy	E. Gaujean	Etching	T. Agnew & Sons	1889
Puss in Boots	T. L. Atkinson and Samuel Cousins, R.A.	Mezzotint	T. McLean	1886
Reverie, A.	C. Jeans	Line	Magazine of Art	1896
Rosalind and Celia	W. H. Simmons	Mezzotint	Henry Graves & Co.	1870
Ruskin, John	—	Photogravure	Magazine of Art	1891
Salisbury, The Marquis of	T. O. Barlow, R.A.	Mezzotint	Fine Art Society	1887
Shaftesbury, the Earl of	Richard Josey	Mezzotint	Henry Graves & Co.	1878
Sleeping (*see* Asleep)				
Stella	T. L. Atkinson	Mezzotint	T. Agnew & Sons	1876
Still for a Moment	George Zobel	Mezzotint	T. Agnew & Sons	1876
Stowaway, The	T. O. Barlow, R.A.	Line and Mezzotint	E. F. White	1886
Souvenir of Velasquez	G. McCulloch	Mezzotint	Art Union	
Souvenir of Velasquez	Lumb Stocks, R.A.	Line	Portfolio	1883
Tennyson, Alfred Lord, D.C.L.	T. O. Barlow, R.A.	Mezzotint	Fine Art Society	1882
Vale of Rest	C. O. Murray	Etching	Art Journal	1893
Vale of Rest	—	Photogravure	Berlin Photog. Co.	—
Vanessa	T. L. Atkinson	Mezzotint	T. Agnew & Sons	1876
Waif, A	—	Photogravure	Dowdeswell	1885
Waking (*see* Awake)				
Westminster, Duke of	T. O. Barlow, R.A.	Mixed	H. B. Ansdell	1877
White Cockade, The	George Zobel	Mixed	Arthur Tooth & Sons.	1878
Widow's Mite, The	C. Waltner	Etching	T. Agnew & Sons	1880
Yeoman of the Guard	C. Waltner	Etching	L'Art	
"Yes!"	Samuel Cousins, R.A.	Mezzotint	T. Agnew & Sons	1878
"Yes" or "No"?	Samuel Cousins, R.A.	Mezzotint	T. Agnew & Sons	1873

IN THE SALE ROOM

No complete idea could be formed of the popularity of Millais's works—measured by something more concrete than sentiment—without some account of the money-appreciation which they have met with in the "open market." The following list must not be thought to represent more than a fraction of the changes of hands in the ownership of the works of Millais. Pictures are always passing from hand to hand, and from collection to collection, but not necessarily by way of the auction-room; the dealers, as often as not, form the ordinary intermediary channel, when the pictures are not disposed of simply *à l'amiable*. There are here printed, in alphabetical order, the principal pictures that have been offered at Christie's.

TITLE.	SALE.	PURCHASER.	YEAR.	AMO'T.
Apple-Blossoms ("Spring")	Gambart	Crofts	1861	£483
	J. Burnett	Watkins	1876	1,459
	W. Graham	Deschamps	1886	1,050
	D. Price	Clarke	1892	693
Asleep	J. C. Harter	Lucas	1890	1,470
Baptism of Guthren the Dane	Houghton	Nathan	1890	105
Black Brunswicker	T. E. Plint, of Leeds	Graves	1862	819
Blind Girl	T. Miller	—	1858	315
	W. Graham	Agnew	1886	871
Bride, The (1857)	B. G. Windus	Bt. in	1862	54
Bridesmaid, The	T. E. Plint	Moore	1862	126
Bridesmaid throwing the Lucky Slipper	N. N.	Bt. in	1865	236
Bridesmaid, The ("All-Hallows E'en")	Knight	Shepherd	1888	110
Carlyle, Thomas	—	National Port. Gallery	1885	525
"Charlie is my Darling"	F. T. Turner	—	1878	99

TITLE.	SALE.	PURCHASER.	YEAR.	AMO'T.
Chill October	S. Mendel	Agnew	1875	£3,255
Christ in the House of His Parents ("The Carpenter's Shop")	T. E. Plint	—	1862	551
	J. Heugh	—	1878	472
	—	—	1886	892
Cuckoo	Lees	Heath	1884	1,995
Departure of the Crusaders	G.	Bt. in	1867	116
Deserted Garden, The	E. Hermon, M.P.	Agnew	1882	945
Digging out the Otter in the Valley of the Tay (by Landseer & Millais.)	Coleman	—	1881	3,097
Dropped from the Nest	—	Bt in	1893	1,260
Early Days	C. P. Matthews	Tooth	1891	530
Effie Deans	Arbuthnot	Bischoffsheim	1882	800
Elgiva	J. H. Mann	Mendoza	1871	178
Empty Cage	Millais	Agnew	1897	735
Escape of a Heretic (small version)	—	—	1878	85
Eve of St. Agnes	Leyland	Val Prinsep, R.A.	1892	2,205
Ferdinand lured by Ariel	Ellison	Vokins	1874	231
	T. Woolner	Allan	1875	315
Flood	C. P. Matthews	Agnew	1891	1,680
Flowing to the River	E. L. Benson	Bt. in	1874	1,590
	Mrs. E. L. Benson	Marsden	1880	1,765
Forerunner	Millais	Agnew	1897	504
Gambler's Wife, The	J. Farnworth	Agnew	1874	924
Getting Better	E. Hermon, M.P.	Agnew	1882	850
Girlhood of St. Theresa	Millais	Tooth	1897	682
Girl seated, holding flowers	Newall	Wallis	1897	110
Good Knight, The	John Morley	Agnew	1896	903
Greek Slave, The	Fitzpatrick	Cox	1865	206
Greenwich Pensioners	McConnel	McLean	1886	420
,, (small version)	—	Bt. in	1869	189
	J. Heugh	Cox	1874	168
Hearts are Trumps	W. Armstrong	Agnew	1876	1,365
Huguenot, The (a sketch)	Morley	Agnew	1896	526
Isabella (Lorenzo and Isabella)	B. G. Windus	Bt. in	1862	682
	B. G. Windus	Gambart	1868	420
	T. Woolner	Willis	1875	892
	N. N.	Mitchell	1883	1,102
Jephthah	S. Mendel	W. Armstrong	1875	3,990
Joan of Arc	F. T. Turner	—	1878	735
Knight-Errant, The	Albert Grant	Grindlay	1877	1,522
Little Mrs. Gamp	*Graphic*	Bt. in	1882	1,102
	Graphic	Bt. in	1889	630
Little Speedwell's Darling Blue, The	Sir Julian Goldsmid	Agnew	1896	1,470
Love of James I. of Scotland	—	Bt. in	1861	257
	—	—	1877	630
	Bolckow	McLean	1888	472
Mariana in the Moated Grange	B. G. Windus	Bt. in	1862	383
	J. M. Dunlop	—	1883	850
Martyr of the Solway	A. G. Kurtz	Agnew	1891	472
Milking Time	Albert Grant	—	1868	160
Mrs. Heugh. ("Age: Portrait of a Lady in 94th year")	—	Tooth	1888	267
Murthly Water	—	Graves	1891	1,522
Music Mistress, The	Lord Lansdowne	Bt. in	1873	620
My First Sermon	Fleming	Agnew	1880	215
My Second Sermon	Snowdon Henry	Sir J. Kitson	1897	351
Nest, The	Wertheimer	E. F. White	1888	714

TITLE.	SALE.	PURCHASER.	YEAR.	AMO'T.
North-West Passage, The	Bolckow	Agnew	1888	£4,200
Olivia	Poole	Bt. in	1889	682
Ophelia	B. G. Windus	Graves	1862	798
Order of Release	Joseph Arden	—	1879	2,835
Over the Hills and Far Away	Kaye Knowles	Clayton	1887	5,250
Parable of the Tares	Pender	Gooden	1897	420
Picture of Health	Philipson	Agnew	1888	651
Portrait of a Lady	—	Vokins	1896	320
Pot Pourri	B. G. Windus	—	1859	204
Princes in the Tower	Fine Art Society	Holloway	1881	3,990
Proscribed Royalist	T. E. Plint	Agnew	1862	551
,, (small version)	Sir J. Pender	Agnew	1897	2,100
Ransom, The	B. G. Windus	Gambart	1868	173
Rescue, The	C. P. Matthews	Agnew	1891	840
Romans leaving Britain	Joseph Arden	—	1879	1,512
Ruling Passion, The	F. T. Turner	—	1878	336
St. Martin's Summer	Millais	Bt. in	1897	1,785
	Lee	—	1883	1,365
	—	Bt. in	1887	882
	Lee	Koekkoek	1887	892
School Teacher, A	James Brand	Agnew	1894	105
Scotch Firs	Albert Grant	Agnew	1877	1,785
Shelling Peas	Lord Leighton	Laurie	1896	745
Sir Isumbras at the Ford	John Graham	Agnew	1887	1,365
Sisters	C. P. Matthews	Tooth	1891	525
Sound of Many Waters	D. Price	Tooth	1892	3,045
Stella	E. C. Potter	Agnew	1884	1,470
Suspense	G. R. Burnett	White	1871	152
Swallow! Swallow!	Sam. Mendel	Agnew	1875	1,050
Sweet Emma Moreland	Millais	Gooden	1897	409
The Moon is up, and yet it is not night	Millais	Agnew	1897	1,102
Time	Millais	Bt. in	1897	441
Trust me!	F. W. Cosens	McLean	1890	220
Vale of Rest	W. Graham	E. T. White	1886	3,150
Vanessa	E. C. Potter	—	1884	1,365
Victory, O Lord!	Albert Grant	Agnew	1877	2,047
	—	Bt. in	1892	1,260
Wandering Thoughts	—	—	1862	131
Wedding Cards	T. E. Plint	Grindlay	1862	126
White Cockade	Webster	Agnew	1889	420
Widow's Mite, The	G. R. Burnett	Heggie	1871	52
Winter Fuel	Albert Grant	Agnew	1877	1,785
Winter Garden	Tankard	Bt. in	1896	252
Wolf's Den, The	R. Brocklebank	Bt. in	1892	220
Woodman's Daughter	H. Hodgkinson	Bt. in	1861	220

INDEX

Art of To-day, thoughts on our, 13 *et seq.*

Black-and-white, Millais's work in, 36, 69
British Institution, number of Millais's works exhibited at, 57
Brown, Ford Madox, Influence on D. G. Rossetti, 25
Buckstone, Miss Beatrice, as sitter, 38

Mrs. Caird, as sitter, 92, 144; *passim*
Childhood, pictures of, 64
Cornhill, Millais's work in, 36

Diploma Picture, 123, 124; rejection by Council of Royal Academy of "Enemy sowing Tares," 79

English School of Painting, Millais on, 13 *et seq.*
Engraved pictures, 179 *et seq.*

Fine Art Society, number of works at Millais Exhibition, 54, 57
French sculpture, Millais on, 16

Gladstone, Rt. Hon. W. E., as a "sitter," 125; portraits of, 36, 37, 51, 151
Greek painting, Millais on, 15
Grosvenor Gallery, Exhibition of Millais's works, at, 41; number of works at, 54, 57

Holl, Frank, R.A., and Millais, 51, 60
Hughes, Mr. Arthur, as sitter, 94
Hunt, Mr. Holman, first association with Millais, 24

Imitation of other Masters by Millais, 65
Individuality in Art, Millais on, 16

James, Mrs. (Miss Effie Millais), as sitter, 38, 81, 86, 90, 131, 136, 137

Kepplestone, portraits of Millais at, 48

Landscapes by Millais, 35, 57, 58
Landseer, Sir Edwin, joint works with Millais, 148, 150, 156
Langtry, Mrs., portrait of, 111

Manchester Exhibition, number of Millais's works at, 54, 57
McEwen, Mrs., as sitter, 116
Millais, Miss Alice Caroline, as sitter, 38, 82
Millais, Miss Effie (*see* James, Mrs.)
Millais, Lady, as sitter, 86, 151, 164
Millais, Miss Mary, as sitter, 38, 85, 131
Millais, Sir John Everett, Bart., P.R.A. Born, 1829; first drawings, silver medal at Society of Arts, 20; At Sass's Academy and Royal Academy, Prize at British Institution, 21; Pre-Raphaelite Brotherhood, 24; elected Associate, and Academician, 27; Secession from P.-R.B., 31, 32; as a religious painter, 34; as a landscapist, 35, 57, 58; place in English Art, 36, 61; as a portraitist, 36–38, 60; method of work, 37; on "Popularity," 40; illness and death, 45; portraits of, 46; chronology, 53; painter of children, 64; imitation of other Masters, 65; as an animal painter, 66; as black-and-white artist, 36, 69; first oil painting, 106; last picture, 129
Millais, Miss Sophie (*see* McEwen)
Models and sitters, famous, 38, 70, 75, 76, 78, 79, 81, 82, 84, 86, 90, 94, 96, 97, 102, 104, 106, 108, 110, 114, 122,

124, 126, 131, 134, 136–140, 142, 144, 146, 156
Myers, Mrs. F. W., portrait of, 143

New Gallery, number of Millais's works exhibited at, 57

Once a Week, Millais's work in, 36
Oil paintings, chronological list of, 166 *et seq.*

Pencil studies, 68
Perugini, Mrs. C. E., as sitter, 81
Phillip, John, R.A., earliest portrait of Millais by, 46; later portrait, 47
PICTURES:—
Afternoon Tea (*Gossips*), 144, 177, 179; *Allegro*, 141, 177; *An Idyll 1745*, 114, 176, 180; *Angel in the House, The*, 29; *Apple Blossoms* (*Spring*), 31, 64, 69, 110, 144, 162, 169, 182; *Attention Diverted*, 170; *Autumn Leaves*, 30, 35, 64, 72, 90, 96, 120, 162, 168, 179; *Baptism of Guthren the Dane*, 144, 167, 182; *Black Brunswicker, The*, 81, 108, 127, 169, 179, 182; *Blind Girl, The*, 30, 64, 98, 102, 169, 179, 182; *Blow, blow, thou winter wind*, 58, 108, 177; *Boyhood of Raleigh, The*, 124, 136, 171; *Bride, The*, 146, 169, 171, 178, 179, 182; *Bride of Lammermoor*, 146, 174, 179; *Bridesmaid, The* (*All Hallow's E'en*), 107, 146, 168, 174, 182; *Bridesmaid throwing the Lucky Slipper*, 170, 182; *Bright Eyes*, 146, 173, 178; *Bubbles*, 136, 176, 179; *Caller Herrin'*, 38, 122, 146, 175, 179; *Captive, The* (*Ruby*), 38, 146, 175, 179; *Charlie is my Darling*, 80, 103, 170, 182; *Cherry Ripe*, 38, 65, 139, 174, 179; *Children gathering Grapes*, 169; *Chill October*, 35, 57, 118, 126, 171, 179, 183; *Christ in the House of His Parents* (*The Carpenter's Shop*), 26, 63, 64, 85, 89, 99, 101, 167, 179, 183; *Christmas Eve*, 58, 140, 177, 179; *Cinderella*, 38, 67, 122, 142, 175, 179; *Clarissa*, 65, 148, 177, 179; *Conjuror, The*, 87, 170; *Convalescent, The*, 148, 173, 179; *Crown of Love, The*, 148, 173; *Cuckoo!* 174, 183; *Cupid Crowned with Flowers*, 106, 167; *Cymon and Iphigenia*, 65, 70, 167—Study for, 167; *Day-Dream, A*, 172; *Departure of the Crusaders, The*, 148, 183; *Deserted Garden, The*, 35, 106, 120, 172, 183; *Dew-Drenched Furze*, 113, 121, 177; *Diana Vernon*, 103, 110, 174; *Digging out the Otter in the Valley of the Tay*, 148, 178, 183; *Disciple, A*, 178; *Dream of Dawn, A*, 171; *Dream of the Past, A—Sir Isumbras at the Ford*, 31, 56, 57, 64, 94, 169, 184; *Dropped from the Nest*, 175, 179, 183; *Ducklings*, 150, 177; *Early Days*, 172, 183 *Effie Deans*, 67, 106, 173, 17 183; *Elgiva seized by order of Archbishop Odo*, 21, 150, 167, 183; *Empty Cage, The*, 178, 183; *End of the Chapter, The*, 171; *Enemy Sowing Tares, The* (*Parable of the Tares*), 22, 63, 72, 78, 124, 158, 170, 184; *Escape of a Heretic 1559*, 31, 63, 97, 169, 183; *Esther*, 90, 170; *Eve of St. Agnes, The*, 34, 56, 69, 85, 86, 127, 170, 183—Sketch, 97, 170—Pen and Ink Drawings, 128—small version, 170; *Excelsior*, 171; *Ferdinand lured by Ariel*, 22, 29, 67, 101, 167, 183; *Flood, A*, 34, 67, 115, 171, 179, 183; *Flowing to the River*, 126, 150, 171, 183; *Flowing to the Sea*, 34, 150, 172; *Forbidden Fruit*, 38, 78, 172, 179; *Forget-me-not*, 122, 176; *Forlorn*, 177; *For the Squire*, 122, 175, 179; *Forerunner, A*, 22, 111, 178, 183; *Found*, 150, 176; *Fringe of the Moor, The*, 57, 132, 172; *Gambler's Wife, The*, 93, 97, 171, 179, 183; *Getting Better*, 129, 148, 173, 183; *Girl at a Stile* (small picture), 174; *Girlhood of St. Theresa, The*, 97, 178, 183; *Girl*

PICTURES (*continued*)—
Seated holding Flowers, 183; *Girl with Violets* (small picture), 174; *Glen Birnam*, 58, 110, 177; *Good Knight, The*, 178, 183; *Good Resolve, A*, 108, 173; *Grace*, 177; *Greek Slave, The*, 170, 183; *Greenwich Pensioners at the Tomb of Nelson* (*Pilgrims to St. Paul's*), 125, 141, 171, 180, 183; small version, 171, 183; *Grey Lady, The*, 119, 151, 176; *Halcyon Weather*, 111, 177; *Hampstead Heath*, 71; *Head of a Girl*, 87, 169, 171; *Head of a Lady*, 169; *Head of a Woman*, 169; *Hearts are Trumps* (*Whist à Trois*), 65, 121, 131, 133, 172, 183; *Highland Lassie, A*, (*Head of a Scotch Girl*), 151, 164, 168; *Huguenot, The*, 81, 94, 103, 146, 154, 168, 180—Sketch for 168, 183—Study for, 168; *In Perfect Bliss* (*Perfect Bliss*), 111, 176; *Italian Girl, An* (*Pippa*), 34, 151, 158, 173, 176; *Jephthah*, 62, 113, 170, 180, 183; *Jersey Lily, A*, 111, 173, 180; *Joan of Arc*, 79, 170, 183; *Knight Errant, The*, 34, 152, 171, 183; *Lady in a Garden*, 169; *Landscape Study of a Waterfall*, 152, 168; *Last Rose of Summer, The*, 38, 62, 112, 131, 177; *Leeds Panels, The*, 152, 167; *Leisure Hours*, 64, 71, 90, 165, 170; *Lilacs*, 108, 176, 180; *Lingering Autumn*, 57, 136, 177, 180; *Little Miss Muffett*, 65, 111, 176, 180; *Little Mrs. Gamp*, 175, 183; *Locksley Hall*, 143; *Lorenzo and Isabella* (*Isabella, The Kick*), 25, 26, 67, 70, 71, 82, 89, 99, 101, 167, 180, 183; *Love Birds* (*Une Grande Dame*), 65, 175, 180; *Love of James I. of Scotland*, 31, 86, 169, 183; *Mariana in the Moated Grange*, 29, 67, 102, 104, 146, 168, 183; *Martyr of the Solway, The*, 80, 152, 178, 183; *Meditation*, 169; *Memory*, 70, 168; *Mercy: St. Bartholomew's Day*, 34, 63, 152, 154, 163, 177; *Merry*, 178; *Message from the Deep, A*, (*A Message from the Sea*), 140, 176; *Milking Time*, 171, 183; *Minuet, The*, 38, 64, 79, 90, 170, 180; *Mistletoe Gatherer, The*, 58, 176; *Model, a Basset Hound*, 131, 173; *Moorish Chief, A*, 174, 180; *Murthly Moss*, 35, 57, 124, 176, 180; *Murthly Water*, 139, 177, 183; *Music Mistress, The*, 169, 183; *My First Sermon*, 38, 64, 81, 86, 107, 170, 180, 183; *My Second Sermon*, 38, 64, 81, 170, 180, 183; *Nell Gwynne* (*Equestrian Portrait*), 150, ,156, 175; *Nest, The*, 176, 180, 183; *New Laid Eggs*, 38, 137, 172, 180; *News from Home*, 31, 156, 169; *No!* 48, 108, 172, 180; *Non Angli sed Angeli*, 175; *North-West Passage, The*, 79, 110, 125, 165, 172, 180, 184; *Oh! that a Dream so sweet, so long enjoy'd, Should be so sadly, cruelly destroy'd*, 34, 158, 172; *Old Garden, The* (*A Green Old Age*), 142, 177, 180; *Olivia*, 93, 175, 180, 184; *Ophelia*, 30, 35, 76, 104, 120, 168, 180, 184; Head of, 168; *Order of Release, The*, 29, 63, 64, 67, 85, 94, 103, 164, 168, 180, 184; *Orley Farm*, (*Cornhill*) 36; *Orphans*, 176, 180; *Over the Hills and Far Away*, 57, 130, 173, 180, 184; *Parable of the Lost Piece of Money*, 78, 158, 169, 180; *Parable of the Strayed Sheep*, 79; *Parable of the Tares* (see *Enemy Sowing Tares*); *Pastoral, A*, 169; *Peace Concluded 1856*, 30, 64, 67, 72, 92, 168; *Penseroso*, 139, 177; *Pensive*, (or *Sad*), 178; *Picture of Health, The*, 38, 110, 172, 180, 184; *Pilgrim's Progress, The*, 131; *Pizarro seizing the Inca of Peru*, 21, 158, 167; *Pomona*, 175, 180; *Portia*, 176; *Pot Pourri*, 30, 64, 158, 169, 184; *Princess Elizabeth in Prison at St. James's* 132, 134, 174, 179; *Princes in the Tower, The*, 134, 173, 180, 181, 184; *Proscribed Royalist 1651, The*, 30, 93, 104, 160, 168, 181, 184; *Puss-in-Boots*, 67, 173, 181;

PICTURES (*continued*)—
Random Shot, The, (*L'Enfant du Régiment*), 30, 64, 102, 168; *Ransom, The*, 62, 64, 67, 87, 169, 184; *Red Riding Hood*, 170; *Rescue, The*, 30, 74, 168, 184; *Return of the Dove to the Ark* (*The Daughters of Noah*, or *The Wives of the Sons of Noah*), 29, 63, 64, 158, 168; *Reverie, A*, 181; *Ringlet, The*, 169; *Rivals, The*, 169; *Romeo and Juliet* (Last Scene), 178; *Romans leaving Britain, The*, 107, 170, 184; *Rosalind and Celia*, 72, 115, 121, 171, 181; *Ruddier than the Cherry*, 176, 177; *Ruling Passion, The*, (*The Ornithologist*), 36, 137, 176, 184; *St. George and the Dragon* (*Signboard*), 160, 168; *St. Martin's Summer: Halcyon Days*, 111, 160, 173, 184; *St. Stephen*, 141, 178; *School Teacher, The*, 178, 184; *Scotch Firs*, 35, 115, 172, 184; *Shelling Peas*, 160, 177, 184; *Sir Isumbras* (see *Dream of the Past, A*); *Sisters*, 38, 48, 131, 137, 171, 184; *Sleeping* (*Asleep*), 38, 64, 81, 170, 179, 181, 182; *Somnambulist, A*, 172; *Sound of Many Waters, The*, 34, 57, 160, 173, 184; *Souvenir of Velasquez*, 48, 65, 123, 171, 181; *Speak! Speak!* 119, 178; *Stella*, 48, 71, 128, 131, 171, 181, 184; *Still for a Moment*, 172, 181; *Stitch! Stitch! Stitch!* 79, 126, 173; *Stowaway, The*, 175, 181; *Study of an Indian's Head*, 167; *Suspense*, 170, 184; *Swallow! Swallow!* 34, 90, 110, 170, 184; *Sweetest Eyes were Ever Seen* (*A Girl with Violets*), 38, 122, 174; *Sweet Emma Moreland*, 131, 178, 184; *The Little Speedwell's Darling Blue*, 93, 177, 183; *The Moon is up and yet it is not Night*, 140, 177, 184; *Time* (*Time the Reaper*), 65, 129, 178, 184; *Trust Me*, 169, 184; *Twa Bairns*, 162, 177; *Urquhart Castle, on Loch Ness*, 142, 174; *Vale of Rest, The*, 27, 31, 57, 63, 69, 72, 85, 142, 169,

PICTURES (*continued*)—
181, 184; *Vanessa*, 48, 71, 78, 128, 131, 171, 181, 184; *Victory, O Lord!* (*Moses*), 162, 172, 184; *Waif, A*, 176, 181; *Waiting* (*A Girl at a Stile*), 151, 163, 168; *Waking* (*Just Awake*), 38, 64, 85, 170, 179, 181; *Wandering Thoughts*, 169, 184; *Wedding Cards*, 169, 184; *White Cockade, The*, 79, 103, 169, 181, 184; *Widow's Mite, A* (1870), 93, 171, 181, 184; *Widow's Mite, The* (Westminster Hall Competition Cartoon), 21, 164, 167; *Winter Fuel*, 165, 172, 184; *Winter Garden*, 178, 184; *Wolf's Den, The*, 64, 165, 170, 184; *Woodman's Daughter, The*, 29, 63, 89, 102, 167, 184; *Yes!* 121, 173, 181; *Yes, or No?* 48, 108, 110, 122, 171, 181; *Yeoman of the Guard, A*, 35, 118, 181; *The Young Men of the Destroyed Tribe of Benjamin seizing their Destined Brides in the Vineyards*, (or *The Tribe of Benjamin seizing the Daughters of Shiloh*), 21, 165, 167.
Portraits of Millais, 46 *et seq.*, 174, 176
PORTRAITS by Millais:—
"Astley, Sir John D., Bart.," 123, 175; "Barlow, T. Oldham, R.A." 142, 176; "Barrett, Octavius Moulton, Esq., Children of," 118, 174; "Beaconsfield, Benjamin Disraeli, Lord," 144, 175, 179; "Beddington, Mrs. S. H." 174; "Bennett, Sir William Sterndale," 142, 172, 179; "Bischoffsheim, Mrs.," 37, 60, 121, 165, 172, 179; "Bright, The Rt. Hon. John," 46, 50, 121, 139, 174, 179; "Budgett, Mrs. Richard," 175; "Caird, Dr. John," 146, 174; "Caird, Miss Beatrice," 136, 174; "Caird, Mrs.," 121, 174; "Campbell, Lady," 136, 176; "Carlyle, Thomas," 148, 173, 182; "Carysfort, Countess of," 174; "Cayley, Master," 171; "Chamberlain, Mrs.," 138, 177; "Dickens, Charles," 99; "Combe, Thomas," 167; "du Maurier,

PORTRAITS by Millais (*continued*)—
George," 150, 178; "Esher, Lord," 176; "Fenn, W. Hugh," (1st Portrait) 150, 167; 2nd, 71, 167; "Fowler, Sir John, Bart., C.E.," 114, 171; "Fraser, Bishop," 46, 94, 139, 174, 180; "Fraser, Simon," 176; "Freeman, Mrs. Charles," 169; "Freeman, Master," 176; "Garrow-Whitby, Mrs.," 175; "Gibbs, Hon. Mrs. Herbert," 177; "Gladstone, Rt. Hon. W. E." 36, 37, 125, 150, 174, 176, 179, 180; "Gladstone, Rt. Hon. W. E. and His Grandchild," 151, 177, 180; "Gower, Lord Ronald," 173, 180; "Greenall, Lady Gilbert," 176; "Greenall, Sir Gilbert," 37, 122, 123, 175, 180; "Grote, George, Esq.," 48, 114, 141, 172; "Grosvenor, Countess," 173; "Grosvenor, Lady Beatrice," 173; "Hardy, Mrs. Paul," 177; "Hare, John, Esq.," 90, 178; "Harold," (Son of the Dowager Countess of Winchilsea), 170; "Hartington, Marquess of," 177; "Heugh, Mrs.," 37, 60, 65, 113, 114, 121, 133, 172, 183; "Hoare, T. R., Esq., Twin Daughters of," ("Twins,") 67, 124, 173; "Holden, Luther, Esq.," 46, 139, 174; "Hook, J. C., R.A.," 37, 50, 122, 123, 175, 180; "Hunt, W.," 178; "Huntly, Marchioness of," 171; "Irving, Sir Henry," 151, 176, 180; "Ismay, Thomas H. Esq.," 151, 176; "James, Captain," 152, 175; "James, Mrs." (*see* Miss Effie Millais); "Jopling, Mrs.," 107, 174; "Kelk, Sir John, Bart.," 171; "Lawson, Dorothy, Daughter of Mrs. Harry," 177; "Leech, Mrs. John," 30; "Lees, Eveleen, Daughter of T. Evans Lees. Esq.," 108, 172; "Lees, Gracia, Daughter of T. Evans Lees, Esq.," 110, 172; "Lehmann, Nina, Daughter of F. Lehmann, Esq.," 120, 171; "Leighton, Stanley, Esq.," 178; "Liddell, Master,"

PORTRAITS by Millais (*continued*)—
172; "Lorne, Marquess of," 154, 176; "Lytton, Lord," 173; "Manners, Henry, Marquess of Granby," 170; "Manners, Hon. John Nevile," 65, 154, 178; "Millais, Miss Alice Caroline," 65, 137, 173; "Millais, Miss Effie," 136, 173; "Millais, George and Everett, Esqs.," 136, 173; "Millais, J. G., Esq." (Unfinished), 178; "Millais, Lady," 156; "Millais, Miss Mary," 137, 173; "Millais, Miss Margaret," 176; Myers, Mrs. F. W., *see* Tennant, Miss Eveleen; "Newman, Cardinal," 113, 174, 180; "Noble, Lilly, Daughter of J.," 107, 170; "Ormonde, Marchioness of," 173, 180; "Otway, Miss Evelyn," 174; "Paget, Sir James," 130, 133, 137, 172, 180; "Patmore, Mrs. Coventry," 29, 70, 168; "Perugini, Mrs.," 46, 108, 174; "Phillips, Frederick, and Mary Stuart" ("Twa Bairns"), 162; "Portrait of a Gentleman," 38, 64, 169; "Portrait of a Gentleman and His Grandchild," 87, 167; "Portrait of a Lady," 110, 177; "Primrose, Lady Peggy," 116, 176, 181; "Princess Marie of Edinburgh, H.R.H." ("A Little Duchess"), 60, 122, 175, 180; "Princess of Wales, H.R.H.," 176; "Pullar, Sir Robert," 129, 178; "Quain, Sir Richard, Bart, M.D.," 130, 178; "Ranken, Master," 177; "Rosebery, Earl of," 177; "Rothschild, Master Anthony de," 65, 129, 178; "Ruskin, Professor," 30, 98, 152, 168, 181; "Salisbury, Marquis of," 50, 116, 175, 181; "Schenley, Miss Hermione," 174; "Schlesinger, Mrs. Sebastian," 173; "Scott, Miss (of Philadelphia)," 176; "Shaftesbury, The Earl of, K.G.," 106, 173, 181; "Siddal, Miss," 151, 160, 168; "Simon, R. Rintoul, Ada, Daughter of," 178; "Stepney, Miss Catherine Muriel Cowell (Alcyone)" 79, 174;

Portraits by Millais (*continued*)—
"Stern, Mrs. James," 175; "Stibbard, Mrs," 110, 173; "Sullivan, Sir Arthur," 177; "Taylor, Master Wyclif," 170; "Tennant, Miss Eveleen" (Mrs. F. W. H. Myers), 65, 110, 143, 172; "Tennyson, Lord," 37, 60, 126, 175, 181; "Thompson, Sir Henry, F.R.C.S.," 129, 175; "Thorpe, Dorothy," 175; "Thwaites, Daniel, Esq.," 106, 174; "Tweeddale, Marchioness of," 178; "Waring, Charles," 176; "Wertheimer, Charles J., Esq.," 143; "Wertheimer, Mrs. Charles," 177; "Westminster, Duchess of," (First), 164, 173, 175; "Westminster, The Duchess of" (Second), 96, 138, 175; "Westminster, Hugh Lupus Grosvenor, Duke of," 164, 181; "Westminster, Marquess of," 172; "Wilson, Fleetwood, Esq.," 176; "Wimborne, Lord," 165, 175; "Wortley, Mrs. Charles Stuart," 93, 176; "Wyatt, Mr." ("Portrait of a Gentleman and His Grandchild",) 87, 167.
Portraitist, Millais as a, 58, 60
Pre-Raphaelite Brotherhood, Formation of, 24; Principles, 25
Pre-Raphaelitism, Millais's view of, 31
Pre-Raphaelite works, at R.A., 56
Prices for early works, 22; *The Carpenter's Shop*, *Ferdinand lured by Ariel*, 22; *The Huguenot* 24, 29; other works, 72, 74, 86, 101, 102, 104, 120, 131, 148, 150, 182 *et seq.* Portraits, 38
Punch, on *The Vale of Rest* 32, 74; on *Ophelia*, 76; on *The Huguenot*, 103
Religious works by Millais, 21, 22, 34
Rossetti, D. G., first association with Millais; influence upon, 24
Rossetti, William, and Pre-Raphaelite Brotherhood, influence on Millais, 24
Rossetti, Mrs. D. G. (see Miss Siddal)
Royal Academy, exhibition at, 54 *et seq.*; reject *The Enemy Sowing Tares*, as diploma work, 79
Ruskin on Pre-Raphaelite Brotherhood, 24; championship of Millais, 27; on *The Rescue*, and *Peace Concluded*, 30; on *Sir Isumbras*, 31, 94; *Vale of Rest*, 32; portrait of, at Glenfinlas, 30; on *The Rescue*, 76; on *Autumn Leaves*, 92; on *The Huguenot*, 103; on *Mariana* 105; on *The Ornithologist* 137; on *Spring*, 144
Ryan, Miss, as model, 94

Sale room, Millais's works in, 182 *et seq*
Sandys, F., caricature of *Sir Isumbras*, 52
Shee, Sir M. Archer, P.R.A., and the early work of Millais, 20
Siddal, Miss, model for *Ophelia*, 30, 76
Sign-Board at Keston, 160
Snow Pictures by Millais, 58
Stephens, F. G., possible influence on Millais's early work, 24
Stanley, Mrs. H. M., as sitte., 108
Stibbard, Mrs. (Miss Gray), sitter for *Pot Pourri*, 30; for other works, 87, 90, 92, 96, 110, 144

Tate Gallery, establishment of, 25, 26
Tennant, Miss Dorothy, as sitter, 108
Thackeray, W. M., Millais and, 17, 27
Times, The, on Pre-Raphaelitism, 24; on *The Carpenter's Shop*, 26, 27

Velasquez, Millais on, 61, 66

Water-colour Painter, Millais as, 34
Wortley, Mrs. Stuart, Portrait of, 93, 110, 131

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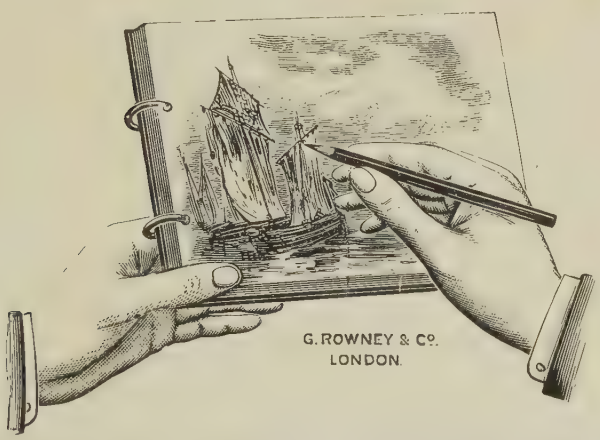

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